

MUSICAL AMERICA

Vol. XXIV. No. 15

NEW YORK

EDITED BY

John C. Freund

AUGUST 12, 1916

\$2.00 per Year
Ten Cents per Copy

"SONG AND LIGHT" FESTIVAL REVEALS A NEW ART FORM

Striking Demonstration of How Illumination May Be Added to Great Musical Productions Witnessed by 30,000 Persons in Rochester—A Development from the "Community Chorus" Movement—Ingenious Lantern Arrangement Provides Pleasing Setting for Open-Air Concert

By ARTHUR FARWELL

TWO new aspects of art, community singing and artistic illumination on a basis of geometric design, took a stride forward at the second annual "Song and Light Concert" in Highland Park, Rochester, N. Y., on the evening of Tuesday, Aug. 1. This uniquely beautiful festival was one in the varied series of events resulting from the "Community Chorus" movement inaugurated by Harry Barnhart in Rochester three years ago, and of which he is the leader.

This movement naturally led to singing in the parks, and such song events at night require proper illumination, on the one hand that the singers can see their music and on the other that the hearers may have the added pleasure of an appeal to the eye as well as the ear. Here arises an opportunity for an art of unlimited possibilities, and the need in Rochester called forth the man who could show on what firm and broad basis to proceed in this matter, and who, in fact, by an application of artistic imagination to the mysterious regions of higher mathematics, has conjured up an art at once new, beautiful, coherent and of unlimited possibilities. This is Claude Bragdon, architect, artist and author of "Projective Ornament," "Four Dimensional Vistas" and other works.

To accompany the chorus and provide instrumental numbers, the Park Band. Theodore Dossenbach, conductor, was added to the elements combining to make up the "Song and Light" festival.

What the Visitor Beheld

Foregoing further explanation or analysis, let us go to Highland Park at 8 o'clock on the evening in question and simply see what meets the eye and ear. The night is mild and clear. Passing interminable rows of abandoned automobiles parked along the curbs of the adjacent streets, we come to a gateway whose chief feature is an overhanging sign, "Song and Light: Please Enter Here," the letter and design effects being apparently produced by light showing through colored glass.

We enter with a seemingly endless throng of people. On either side of the winding path, amidst the trees, we see a considerable number of spherical Japanese lanterns dotted the dark foliage like huge luminous oranges and casting their suffused glow upon the multitude of moving, shadowy forms. Just ahead, over the path, hangs a kind of lantern, cylindrical in form, about three feet in diameter and perhaps one-half that in height. Its material is opaque, but a bold and fanciful pattern in deep red-orange light shows around its surface, while the bottom end of the cylinder is left open so that the white light from the strong incandescent within streams down upon the path.

A few more steps around a bend in the path and the long, gently descending vale which we have been entering reveals almost its full length, but in a guise that halts us with delight. The Japanese lan-



ROBERT G. McCUTCHAN

Dean of the De Pauw University School of Music, Who Exercises a Far-Reaching Influence in the Propagation of Musical Knowledge and Culture in the Middle West. (See page 10)

terns which we have seen have served but as a prelude to this sight, for now, from where we stand to the far end of the vale, throughout the irregular masses of trees, onward and downward, and on wooded heights on either side, there comes to view a seemingly innumerable host of these globular lanterns, an earthly sky of countless moons, orange and golden-yellow, throwing into blackness the starry sky above. It is not a brilliant sight, but soft, fanciful and extensive. Dimly we can see the forms of a great throng of people passing into and occupying the entire extent of the vale. Here and there, sometimes far overhead, slung from the topmost parts of great trees, appear lanterns of greater size and different design, but they are still too far away to reveal their character with any degree of intimacy. The whole scene is like a magnified Monticelli, more subdued perhaps, but not lacking in its essential elements.

A Feast of Lanterns

Another step forward, and there, at the focus of scene, the end of the vale,

afar and some distance below, there springs into view the reason and goal of all this "feast of lanterns." There, framed in a luminous and colorful proscenium, fairylandish at this distance, in its fantastic delicacy, appears the chorus, something above four hundred in number, the women all in white, the men in dark colors. The chorus is seated upon a rectangular platform, built against a hillside. It is the only object in the entire scene that is lighted with white light, but the source of this light is concealed. At this distance it seems to be all in miniature—a miniature chorus in an opaline frame, in a sea of darkness dotted with myriad golden lantern dots. There are fewer of the latter about the proscenium, which stands forth in a somewhat isolated glory. Beyond and above is hillside again, sprinkled with occasional mysterious lights.

As we look on this novel and beautiful scene with surprise and admiration, a miniature leader steps out before the miniature chorus, and before we know it

PUBLIC FAVOR FOR CIVIC ORCHESTRA REACHES CLIMAX

Notable Vindication for Mid-Summer Music Theory Afforded by Outpouring of Music-Lovers in New York at Season's Most Successful Concert—Mme. Gadski and a Wagner Program Help to Draw Throng that Breaks All Record for Popular Music Attendance in Metropolis

IT may be doubted if the most optimistic partisans of the Civic Orchestra ever expected such an outpouring of music lovers as they witnessed on Tuesday evening of last week when 8000 persons packed Madison Square Garden, filling every seat from floor to ceiling and frequently venting its enthusiasm so boisterously that pandemonium seemed to have been let loose in the immense auditorium. It may be doubted, likewise, if the management ever seriously considered the possibility of having to turn away nearly 2000 persons for lack of accommodations; yet if that many extra chairs could have been placed in the aisles on this occasion they could all have been disposed of. The concert was by all odds the most successful thus far of the summer season, the most complete and practical vindication of the midsummer music theory afforded in years. The extraordinary response on this occasion must be attributed to two factors—an all-Wagner program and the appearance as soloist of Mme. Gadski. Our futurist friends, it is true, inform us that Wagner "is aging rapidly" or something to that effect but the public seems to remain singularly oblivious to the fact and last week proved its perversity in summer fully as great as during the winter season. But even apart from the popularity of a Wagner program the opportunity of hearing the Metropolitan soprano for a nominal sum would have sufficed to crowd the Garden. The distinguished artist being deeply interested in the work of the Civic Orchestra, contributed her services gratuitously. In the almost hysterical welcome tendered her she must have felt amply repaid.

Half an hour before the concert began the line of ticket buyers stretched from the Garden south to the Metropolitan tower and in the other direction rounded the block and reached Madison Avenue, suggesting a Caruso performance at the opera. In order to accommodate this crowd it was necessary to delay the beginning of the concert longer than usual. But even at a quarter to nine not all of the audience were in their places.

The program was built on the customary lines containing with a single exception only tried favorites. This exception was *Isolde's* first act narrative of the wounded *Tristan* ("Wie lachend sie mir Lieder singen") which formed Mme. Gadski's second contribution and which, though not making the most effective conceivable concert number when detached from its dramatic context (particularly in such surroundings as the Garden, where some of the beauties of its comparatively light scoring are lost) is, nevertheless, an agreeable change from the more hackneyed numbers. The rest of the orchestra's offerings were the "Meistersinger" and "Tannhäuser" Overtures, the "Good Friday Spell," the "Tristan" prelude and "Liebestod" and the "Ride of the Valkyries."

[Continued on page 6]

[Continued on page 2]

Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

COMMUNITY CHORUS VANQUISHES RAIN

Elements Fail to Stop Singing in
Central Park Mall on Hot
Sunday Afternoon

The New York Community Chorus is a dauntless enterprise. A street car strike and a rising thermometer did not deter the singers from gathering in Central Park last Sunday at 2 p. m., and when the rain fell in splashing torrents they refused to scuttle. Those that had umbrellas put them up and shouted "Nancy Lee" from under what looked like a field of black mushrooms.

Several hundred stayed, half gathering, like swarming bees, under the shelter of the band stand and the rest cheerfully drenched but seeing things through, with their song sheets under them on the benches for dryness. Curl came out of careful "Sunday hair," and women sang on . . . "The sun shines bright in my old Kentucky home."

"I say," said a new policeman on the park beat to Mrs. Kenneth Muir, member of the executive committee of the chorus and one of the most faithful distributors of song sheets at the Sunday gatherings, "this goes to my heart, it does indeed. The old songs—it gets a fellow to be hearing them again. I like it. Ragtime, here to-day and gone to-morrow, that don't reach the heart the same at all. You folks keep it up. You're doing a pretty fine thing, getting folks to sing together like this."

Several members of the New York Community Chorus had been up during the week to visit the Rochester Song and Light Festival, and came back with radiant news for the other singers. "If New York does half as well as Rochester and presents as thrilling an evening—songs that swelled through a beautiful night and lights more like fairyland than earth—we shall have done a big thing," said Mrs. Alice Fox.

The chorus repeats with extra cordiality its invitation to all singers and to all who would like to sing, and who have at heart the production of art by community effort, music for and by the people, to join the chorus in rehearsals for the festival to be held on the evening of Sept. 13.

The festival plans consist of offering a great choral program sung across the water to an audience seated around the fountain at the end of the Mall. The chorus and orchestra will be seated on the north side of the lake, where the Claude Bragdon lights are to be erected and thousands of Chinese lanterns strung along the shores and mirrored in the dark waters.

Those who are willing to volunteer to sing for the evening are urged to communicate with Miss Evans, secretary of the chorus, Room 1003, 70 Fifth Avenue, and to attend the rehearsals held regularly on Monday evenings in the auditorium of the De Witt Clinton High School, Fifty-ninth Street and Tenth Avenue, at 8 o'clock.

The chorus will sing again in the Mall, Central Park, next Sunday at 2 o'clock.

Soldier-Musician Plays "The Rosary" and Is Arrested

DALLAS, TEX., Aug. 5.—Lawrence Bolton, soldier and pianist, has the distinction of being punished for playing "The Rosary" in public. Not that his performance was faulty, the Dallas *Musical* points out. Mr. Bolton had been engaged as accompanist for a concert in Marfa, where his regiment was stationed, and arriving somewhat ahead of the artist and audience took advantage of the time to essay the accompaniment to "The Rosary" and a few preliminary runs and arpeggios. A major who happened along was shocked to see a private indulging in such conspicuous conduct in public before a superior officer and had the accompanist at once placed under arrest.

Director Huffmaster Weds Texas Soprano

HOUSTON, TEX., Aug. 1.—Hu T. Huffmaster, director of the Woman's Choral Club in Houston and of the Glee Club of Galveston, as well as organist and choir director of Trinity Church there, was married on July 22 to Nonie Elizabeth Thompson. Miss Thompson has a superbly fine soprano voice, and is much admired in Houston. Mr. and Mrs. Huffmaster are at present on their honeymoon in Colorado. The Huffmasters will make their home here after Sept. 1.

W. H.

Steinway Hall Program An Interesting Memento

Oratorio Society, Under Dr. Leopold Damrosch, Only in Its
Fifth Season in 1878—Musical Items of Those Days
Strike a Strange Note Now

THE
STEINWAY HALL
PROGRAMME.

VOL. II. NEW YORK, THURSDAY, FEBRUARY 28TH, 1878.

ORATORIO SOCIETY OF NEW YORK.

THIRD CONCERT.
(FIFTH SEASON.)

THURSDAY EVENING, FEBRUARY 28TH, 1878.
AT 8 O'CLOCK.

HAYDN'S ORATORIO:
"THE SEASONS."

SOLOISTS:
MRS. IMOGENE BROWN, SOPRANO. MR. GEORGE SIMPSON, TENOR. MR. A. E. STODDARD, BARITONE.

Dr. L. DAMROSCH, Conductor.

THE ORCHESTRAL PART PERFORMED BY
DR. L. DAMROSCH'S GRAND ORCHESTRA.

Steinway & Sons' Pianos used.

RESERVED SEAT to Public Rehearsal, February 27th, at 2 P. M., \$1.00.
RESERVED SEAT to Concert, February 28th, at 8 P. M., \$1.50.
ADMISSION, " " " " " " \$1.00.

Facsimile of Front Page of Steinway Hall Program, Dated Feb. 28, 1878

NO doubt the cover of the Steinway Hall program reproduced here will bring back memories of early musical history in New York to those who can recall the days when the little concert hall on Fourteenth Street was the Mecca for music lovers. The original is owned by Joseph Priaulx.

In a half century from now a program announcing the first appearance of Caruso in America will be regarded as a relic of bygone days. In much the same spirit must we, who are accustomed to looking upon the Oratorio Society as an institution, regard a performance of that organization under Dr. Leopold Damrosch in 1878.

On Feb. 28, 1878, Haydn's "Seasons" was given by the Oratorio Society, with Mrs. Imogene Brown, George Simpson and A. E. Stoddard as the soloists. The program announces "the orchestral part

performed by Dr. L. Damrosch's grand orchestra."

This program is indeed an interesting memento. On the inside covers we find "Notes" which chronicle the musical current events of that period. For example, the following item of information: "A paper specially devoted to Herr Richard Wagner and his school will shortly be published at Bayreuth under the title of *Bayreuther Blaetter*, as a weekly supplement to the *Bayreuther Tageblatt*. It will be edited by Hans von Wolzogen, a well-known writer on musical topics."

In those days, as we find from the advertisements in the program, G. Schirmer, the music publisher, was at 701 Broadway; James McCreery & Co. were at Broadway and Eleventh Street; Steinway & Sons were advertising with pride their recent triumphs at the Centennial Exhibition, where the judges awarded them a grand total average of 95½ points out of a possible 96!

JEAN CRITICOS TO TEACH IN AMERICA

Distinguished French Coach Is
Recent Arrival—Will Follow
Profession Here

Jean Criticos, the famous French coach, and his daughter, Mlle. Renée Criticos, arrived in New York on the French steamer Rochambeau on July 31, and will remain in this country for several months, following his profession. Present conditions in Europe have brought the distinguished teacher here.

In the early years of Mr. Criticos's career he was himself an artist, singing

in many foreign countries. He made his debut in Italy, after that singing in Athens, his native country.

Since his early career as a singer he has devoted himself to the scientific study of voice production. It was to Mr. Criticos that Jean de Reszke went in 1887 for special training for his voice. It was after making his studies with Mr. Criticos that de Reszke burst upon the world with his wonderful voice and method, which has been a marvel ever since. Another of Mr. Criticos's pupils was the famous contralto who recently died, Gertrude Reiche. He prepared many of the first artists of the Paris Opera, among them Mme. Heglon, contralto, and Monsieur Cossira, first tenor of the Paris Opera. The latter succeeded Jean de Reszke in the Paris Grand Opera, when de Reszke came to America.

Mlle. Criticos has a beautiful soprano voice, and has made her debut abroad with much success.

PUBLIC FAVOR FOR CIVIC ORCHESTRA REACHES CLIMAX

[Continued from page 1]

"Dich Theure Halle" was Mme. Gadski's first number. She was in exceptionally fine voice, singing with greater vocal freshness and assurance than at almost any time last season. She found it necessary to appease the storm of applause which followed her "Tannhäuser" air with a repetition of this number and after her "Tristan" excerpt she gave the "Ho-jo-to-ho" which the audience forced her to repeat. Besides applause she got flowers in profusion. It was a great night for the soprano and her admirers and it served to offset all the unpleasantness caused earlier in the summer by silly chauvinistic protests against her appearances.

For Mr. Rothwell's performance of the various orchestral numbers no praise can seem excessive. He is a Wagnerian conductor after our own heart, one who can invest the tenderest episodes of Wagner with the very essence of poetic loveliness and suggestive atmospheric charm (witness his uplifting and lucent "Good Friday" music) no less than set forth with overwhelming power the vigor of the more passionate, virile and rugged pages. His "Tristan" prelude seethes and surges like Toscanini's; its climax is like molten lava. And his "Tannhäuser" Overture makes one forget how hackneyed this number has become. The "Walküre" music he makes enormously exciting. What a relief this elemental type of Wagner interpretation after the finicky, polite and "kindly" readings with which New York opera-goers have had to be satisfied of late!

The unmitigated success of this Wagner concert should serve materially to benefit the later events of a series which has not hitherto really enjoyed the degree of publicity it most emphatically deserves.

The Friday Night Concert

A superb performance of Beethoven's Fifth Symphony was the outstanding feature of the Friday evening concert—a performance that for vividness, individuality and completeness of conception, for dramatic intensity and clarity of perspective recalled Gustav Mahler's memorable interpretation of the same work. Mr. Rothwell understands the symphony, feels its struggle, its sweetness, its mystery, its cosmic triumph. He senses that meaning of each phrase, of the minutest figure. Every architectural line is as sharply drawn as though etched with acid. He correlates the significance of every bar with every other and the result is a splendidly luminous and logical unfolding of a spiritual issue, a wonderful unity of achievement. In a reading wherein every detail falls so properly into the general scheme it is rather futile to single out special effects. Yet we cannot avoid passing mention of the way in which Mr. Rothwell effected the mystical transition from the scherzo to the opening sunburst of the finale nor the significance with which he invested the momentary return of the third movement in the course of the last. We have never felt the dramatic pith and moment of this passage more fully.

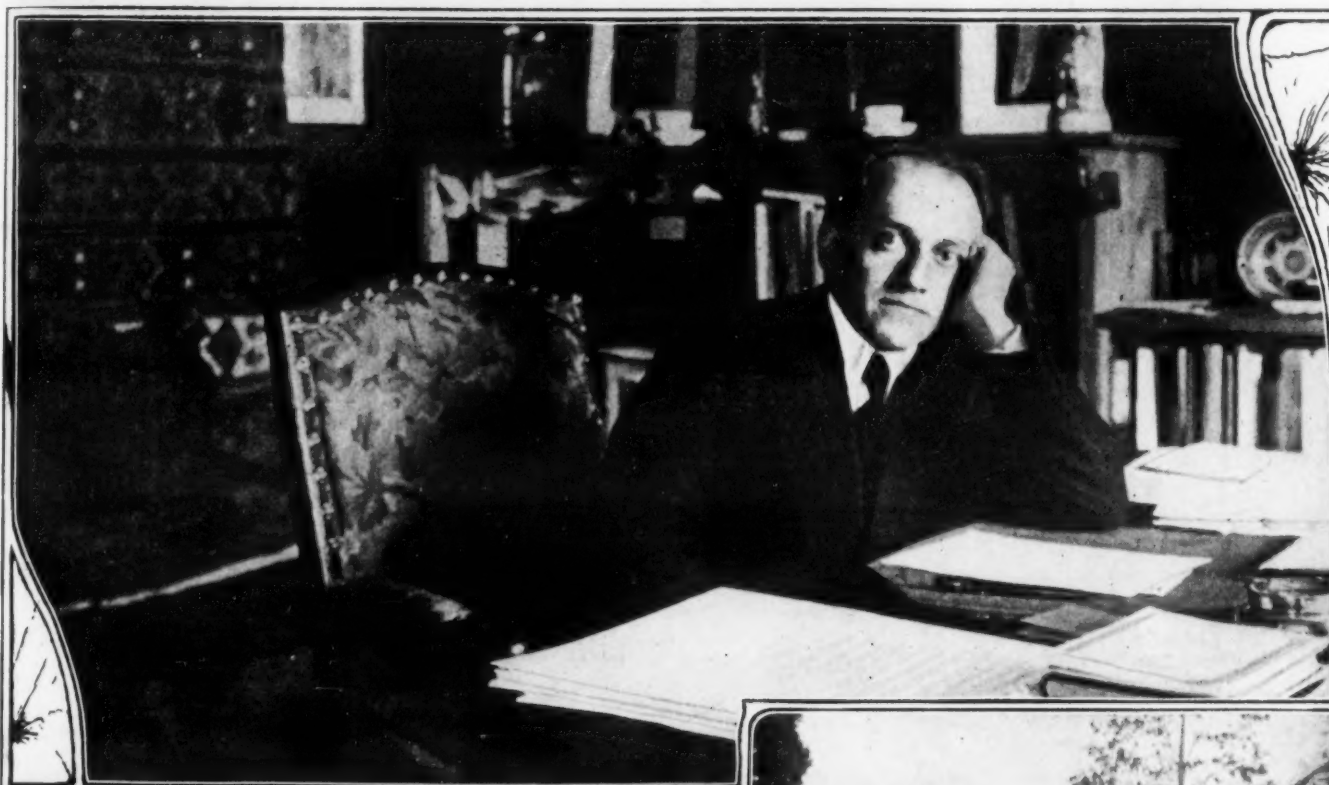
Mr. Rothwell's tempi are not calculated to arouse pedantic opposition, though he broadens out the horn theme of the finale in rather unconventional fashion. The orchestra played excellently though the damp, hot atmosphere of the hall interfered with the acoustics and in certain localities were felt some deficiencies of instrumental quality and balance. Nevertheless the very large audience applauded the symphony with a will. It was preceded by an elegant performance of the "Marriage of Figaro" overture. The other orchestral offerings were some "Carmen" excerpts and the "Blue Danube" waltz—this last given with all the irresistible swing that Mr. Rothwell knows so well how to bring to his Strauss waltzes.

Mr. Hochstein's Success

The evening's soloist was David Hochstein, the violinist, who played Wieniawski's tiresome and saccharine D Minor Concerto with fine style, lovely tone, ample technique and exceptional continence of effect. Would, however, that the concerto could be interred for all eternity! The audience recalled Mr. Hochstein repeatedly, and he played two encores—Kreisler's "Liebesfreud" and a transcription of Brahms's A flat waltz.

H. F. P.

— SWISS COMPOSER'S AIM: TO "SING HIMSELF" —



Camera Impressions of Ernest Bloch, Swiss Composer and Conductor, Who Is Here to Direct an Orchestra Accompanying Maud Allan, the Noted Dancer, on Her Coming Tour. Upper Left Hand: Mr. Bloch in His Study. On the Right: With His Children, Suzanne, Ivan and Lucienne, Near a Favorite Haunt in Their Native Geneva. Lower Left Hand: A Study of Maud Allan. In Center: Mr. and Mrs. Bloch with Their Children and Mme. Lucienne Brèval (seated), Who Sang the Leading Female Rôle in Paris of Ernest Bloch's "Macbeth"

Until the Creative Artist Reaches Maturity, Says Ernest Bloch, He Is Merely Gaining Technique of Expression—After Emancipation from That Process, He Must Express Himself Without Imitation—Guiding Principles of This Musician Who Is to Conduct Orchestra on Maud Allan's Tour

Photo by Weston

TO be at once a Swiss and an eminent composer-conductor means belonging to a very slight contingent. It describes accurately, if hastily, Ernest Bloch, who arrived in America very recently to organize and direct an orchestra which is to travel with the noted dancer, Maud Allan, on her transcontinental tour this fall. In spite of Switzerland's universally lauded picturesque and profusion of rugged splendor, she has been startlingly remiss in producing immortal music-makers. Science avers that geography sets its mark, as it were, upon mankind at large, with the result that man reacts to climate and contour of country. If this be true it is a disconcerting anomaly that such superb stimuli as Switzerland provides should be expended with such infrequent result.

However that may be, there is Ernest Bloch. What the austere Alpine peaks have whispered and yielded forth for him may prove to have crystallized into one of the most impressive artistic monuments that his country possesses. Engage him in conversation, touch upon music, life, drama, what you will; you are with the possessor of a bright, finely adjusted, eager, sensitive personality, one that knows people, yet dwells within itself—an artist, a seeker, a worker.

Disdain for Salon Stuff

So, we believe, would many describe Ernest Bloch. The very titles of his music bespeak the utter disdain which he pours upon the salon stuff that is sometimes classed as music. There is his First Symphony in C sharp minor, a very youthful work.

Then there is a quartet, which the Flonzaleys will play here this winter. His big Jewish cycle includes three Psalms, for baritone and orchestra and for soprano and orchestra; three Jewish Poems, for orchestra, "Schelomo," Rhapsodie for Violoncello and Orchestra, and an unfinished Symphony, "Israël." Besides this great cycle there is "Macbeth," a lyric drama in seven tableaux, after Shakespeare, which had its première at the Opéra Comique, Paris, in 1910. Antedating even the First Symphony is "Vivre-Aimer," which is dated 1900. Four years later came "Hiver-Printemps," and in 1906 "Poèmes d'Automne," for mezzo-soprano and orchestra.

Ernest Bloch is now thirty-six. He has done much and will do much more. He detests and despises insincerity in an artist. He shuns "isms"; he holds no brief for coteries and cliques. "I am not a materialist," he will tell you. "My cycle has not the slightest trace of superficial treatment. It is my conception of Jewish music, my interpretation, and because I felt it deep within me clamoring for release, I expressed it. Artistic affiliations I have none, I hope. Certainly no voluntary affiliations. I believe devoutly in musical form. Even in music drama a knowledge of form is an enormous aid. Form is all, as Flaubert says; it must contain all things.

Learned to Teach Himself

"My birthplace? Geneva, the home of my father and father's father. French is my mother tongue. My career has been quite uneventful. At Geneva I studied with Jacques Dalcroze.

When I was sixteen I left my home for Brussels, where I studied violin with Ysaye. I spent three years in Brussels, and then traveled into Germany to absorb the classical forms. My master there was Ivan Knorr, at Frankfurt-on-the-Main. He was a profoundly great pedagogue. He taught me the greatest thing of all—he taught me to teach myself. The true teacher, the genius, will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfurt. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me think and reason for myself. It was at this time that I met my wife, in Frankfurt. After that I went to Munich and studied a little with Thuille. I composed my First Symphony in Munich and then went to Paris.

"Macbeth" was composed in the woods and mountains of Switzerland. That was when I was twenty-five. For a whole year I steeped myself in the poem. I lived it and dreamed it. Then the musical setting came. It was quickly set; much done at white-heat, much discarded. Some of it gave me intense joy; often I was discouraged. At times I felt that I achieved a perfect union of poem and music, and again I was cast into the throes of despair. My task was to mirror Shakespeare and still remain my very self. I must not be Debussy here

or Wagner there or Franck here. I must always be my own self utterly.

A Composer's Transition

"In this I am intensely an egoist. I have no prejudices; I adopt no school. I may admire, but I must not imitate. The development of an artist is comparable to the growth of a child. Until maturity, manhood, is reached, there must be imitation. Then there comes the time when one may 'sing himself.' It is the emancipation. One weans himself of predilections and prejudices and speaks sincerely and with certainty. Until such time comes the artist has not been expressing himself; he has merely been gaining adeptness in the technique of expression. "To my mind the great composer is he who has great human ideas and presents them in an individual fashion. I admire Mahler greatly, but while I believe that he possessed intensely human ideals and thoughts, he sometimes interpreted them in an unoriginal way. That was Gustav Mahler's tragedy.

"The great conductor extracts and brings out every jot of inspiration and spirituality that a score contains. That is how I remember Willem Mengelberg for his overpowering readings of Mahler. The Dutch conductor revealed every human lineament in Mahler's symphonies and the result was that one sensed for a moment the soul of this gaunt, much misunderstood figure.

"To me it has been given to call friend

[Continued on page 4]

SWISS COMPOSER'S AIM: TO "SING HIMSELF"

[Continued from page 3]

one of the geniuses of our time. I mean Romain Rolland, the novelist and writer on music. My 'Macbeth' won me Rolland's friendship. He was in Paris when the premiere took place and counted on being present at the Opéra Comique. As fortune would have it, Rolland was taken ill. I had few friends and numerous enemies. The critics were hostile. Rolland, however, read the score in his sick-bed and was sanguine. That great-hearted man came to Geneva to see me and apologized for the things that were written in Paris about my 'Macbeth.' That was the beginning of our fine friendship. Of my Symphony in C Sharp Minor he wrote me:

"Your symphony is one of the most important works of the modern school.

I don't know any work in which a richer, more vigorous, more passionate temperament makes itself felt. It is wonderful to think that it is an early work! If I had known you at that time, I should have said to you: "Do not trouble yourself about criticism or praises, or opinions from others. You are master of yourself. Don't let yourself be turned aside or led astray from yourself by anything whatever; either influences, advice, doubts or anything else. Continue expressing yourself in the same way, freely and fully; I will answer for your becoming one of the master musicians of our time." From the very first bars to the end of such music one feels at home in it. It has a life of its own; it is not a composition coming from the brain before it was felt.

Coming from an acknowledged authority such as Romain Rolland and being

inspired by a work composed at the age of twenty-one, these words are in the highest degree significant.

Frederick Stock, conductor of the Chicago Symphony Orchestra, has decided to produce this early opus of Mr. Bloch's next winter. Mr. Stock is warmly interested in the Swiss composer's music. The parts of the symphony are being forwarded to him in batches of twenty and thirty pages. Owing to the fact that the full parts were copied years ago in Munich, on German paper, it has been impossible to forward them, and Mr. Bloch is obliged to have new parts made for the forthcoming production in Chicago.

Maud Allan's Ideals

Regarding the object of his present visit, Mr. Bloch said that he intends to gather together an orchestra of about

forty men. He is a warm believer in the so-called "small orchestra" as distinguished from the grand symphony orchestra of ninety or 100 men. "Maud Allan I found a thoroughly sympathetic spirit," remarked Mr. Bloch. "There is a full artistic understanding between us; Miss Allan has given me a free rein, for our artistic ideas are entirely in accord. My orchestra, which I must now recruit, will accompany Miss Allan's dances and will play detached numbers of various kinds. I feel that I personally will some day write works for Miss Allan that will bring out our joint ideals. On our tour I shall use some lesser known but exquisite things by Chabrier, Lalo, Rameau, Liadoff, Moussorgsky and others.

"We shall make our orchestra a permanent institution, we hope, and make many tours." BERNARD ROGERS.

NORFOLK AGAIN WELCOMES ITS MUSICAL HOST

Trim Connecticut Village the Scene of Picturesque Festival That Reflects True Community Spirit—Mme. Fremstad an Admired Star

THE subject of this story is the twenty-second annual musical entertainment for the benefit of the Norfolk Home Missionary Society at the Congregational Church in Norfolk, Conn. Ordinarily a review of a concert of that sort might be disposed of in a paragraph or two.

But there is something different about the "entertainment" given in the little Berkshire town of Norfolk every summer—so different, in fact, that two persons came all the way from Los Angeles to be there. Several came up from Maine; a whole car-load came from New York; there were several from Detroit and a number from Boston, while, for the wealthy summer residents of the Berkshire Mountains it is "the" event of the season.

To find out just what this difference is one must look further than for sheer artistic merit for this is a "miscellaneous program"—much dreaded by certain high-brows. The real novelty of Norfolk's midsummer musical festival, the magnet that draws interest from so many many quarters, is the unique community spirit that prevails. It is another exemplification of the theory that is spreading with wild-fire rapidity throughout the land to-day that music is a great force capable of leveling humanity to a common basis of understanding and universal sympathy; that music enables folk to rub elbows regardless of social distinction.

The little bootblack who polishes your shoes within a stone's throw of the historic Congregational Church will tell you what it means. To him Norfolk means a healthful inspiring atmosphere in which to develop his six children; surroundings in which they can study and hear good music, where there is some one to take a personal interest in their welfare and when he mentions the names of the Misses Eldridge, the patrons of these concerts just as they are the patrons of everything else that contributes to the good of the community, his face lights with reverence and devotion.

Picture for the moment a scene which no camera can register. A beautifully kept village green dotted with trees and

shrubbery festooned with myriads of electric lights. Hundreds of automobiles are parked around it and on one side is the white colonial church house illuminated to its very steeple. A long line of townfolk representing all phases of the community life waits patiently for the doors to swing open. Up in the balcony of the belfry stand four trumpeters from the Metropolitan Opera House Orchestra. They are playing "Come All Ye Faithful," "Eine Feste Burg," "Love's Old Sweet Song," and the "Doxology." The strains pass over the whole valley; you can hear them a mile away.

Then comes the signal for the opening of the doors and the line passes in. Of course there isn't room for everybody but the spacious lawn about the old church is soon a camping ground for a throng of music lovers.

This is the setting for the novel concert. On Wednesday night of last week the scene, so familiar to annual visitors to Norfolk was repeated and Nature did its share to make the affair a success.

Thomas H. Thomas, who arranges the details of the concert for Miss Eldridge, had chosen these soloists for the occasion: Mme. Olive Fremstad, soprano; Minnie Welch Edmond, soprano; Louise MacMahan, soprano; Marie Von Essen, contralto; Flora Hardie, contralto; Daniel Beddoe, tenor; Thomas H. Thomas, tenor; Graham Reed, baritone; Donald A. Chalmers, bass; Eddy Brown, violin; Charles Heinroth, organ and conductor, and Charles Gilbert Spross, piano.

Mr. Heinroth spoke the opening word with an effective performance of the symphonic poem "Finlandia," by Sibelius, after which came the vocal octet in the "Hallelujah" chorus from Beethoven's "Mount of Olives."

When Mme. Fremstad, radiating the pleasure she must have experienced in such picturesque surroundings, appeared there was whole-hearted applause as a greeting. She sang "Ich such das kind," from the second act of "Parsifal," revealing with deft artistry the poignant emotions and pathos of the text. Profoundly impressed by the stirring portrayal the auditors gave her another tribute of appreciation. Then came Eddy Brown, the violinist, who played Handel's Larghetto, Schumann's "Vogel als Prophet" and his own arrangement of the Paganini Caprice, No. 22, with Mr. Spross as his accompanist. More applause and a quick response to his facile

technique and glowing tone indicated a well-pleased audience.

Dan Beddoe is a Norfolk favorite and his ringing delivery of the familiar "Sound an Alarm" from Handel's "Judas Maccabeus" won his hearers anew. Never, it seems, have his rich voice and authoritative oratorio style been heard to better advantage.

Norfolk is especially proud of two young women who have stepped into musical careers at these concerts. They are Marie Von Essen, a young contralto of Detroit, and Minnie Welch Edmond, a soprano of Winsted, Conn. Miss Von Essen is destined to make a name for herself in the annals of American musical life, for her voice is one in a million. Its fresh, full quality and the singer's intelligent artistic grasp are factors that were observed with interest a year ago and on Wednesday night, when she sang the "Gens duce splendida" aria from Parker's "Hora Novissima," there was additional evidence of the extraordinary character of her musical equipment.

Schubert's "Great Is Jehovah" provided a fitting choral finale for the first part.

Following a performance of Macfarlane's "Spring Day" on the organ, Mr. Heinroth played Laidoff's "Une Tabatière à Musique," cleverly adjusted to the organ to imitate a music box. It was an effective bit and won rousing applause.

As a singer of Scandinavian folk songs Mme. Fremstad disclosed unique gifts in a group that included "Til maj dag" and "Irmelin Rose" by Peterson-Berger, the Swedish folk song, "A Janta a ja" and the Norwegian echo song "Kom Kijra." The simplicity and lilt of these songs, the fresh buoyancy with which the great artist invested them and the charm of her personality as she sang them were readily translated to her hearers and brought an instantaneous response.

There is something in the vibrant depth of Donald Chalmers' basso that seems to win a strong hold on the admiration of Norfolkers. When he sang Spross's "A Song of Steel" he was accorded an ovation in which the composer shared honors.

The octet of singers were to have their opportunity too. It came in a notable presentation of Harry Burleigh's harmonization of the negro spiritual "Deep River," and in the rollicking "Greeting to Spring," to the music of Johann Strauss's "Beautiful Blue Danube." This latter especially won popular favor.

Miss Edmond's musical development is being watched with signal interest and she justified the encouragement that has been accorded her in the past by singing

Bachelet's "Chère Nuit" with clear, pure voice and individual style. She was followed by a second appearance of Mr. Brown who again won favor playing the Bach air, the Beethoven-Kreisler "Rondino" and the Paganini-Behm Caprice, No. 24.

Mr. Beddoe's group of songs embraced Protheroe's "Beside the Shalimar," Horsman's "The Bird of the Wilderness," and Burleigh's "The Young Warrior," all delivered in fine voice and with exemplary artistry.

Mme. Fremstad then came forward with a group of songs in English that included Manney's "May Morning," the Scotch lullaby, "Hush-a-bye Darling," the American war song, "Tenting To-night"—in which a stirring incident was a bugle call played from the lawn outside the church—and Lautz's "My love's like a Red, Red Rose." The singer was recalled many times to acknowledge the tribute of praise her enthusiastic audience accorded her. A crashing finale was the "Glory to Isis" from "Aida," with all participating.

A special word of praise is due Mr. Spross for his finely balanced accompaniments and to Ellmer Zoller, who played for Mme. Fremstad's songs.

After the concert Miss Eldridge entertained about sixty of her guests at a banquet at which Mr. Spross astounded by playing the quartet from "Rigoletto" for the left hand alone, and the vocal octet repeated Burleigh's "Deep River."

L. E. Behymer, the Los Angeles impresario, was among the guests at Norfolk. He was accompanied by Mrs. Behymer. P. M. K.

Hammerstein Opera Company Sued

The Manhattan Life Insurance Company has begun suit in the Supreme Court against the Hammerstein Opera Company and others to foreclose a mortgage of \$450,000 on property on the east side of Lexington Avenue, a building occupied as the Lexington Opera House. The mortgage was made on May 28, 1914, by the Hammerstein Opera Company. The interest and taxes due amount to \$30,902.

Plays Piano for Fifty Hours

DANVILLE, Ill., Aug. 8.—W. R. Bagley of Muncie, Ind., claims to have set a new endurance record on the piano by playing continuously for fifty hours and five minutes. He started to play Monday night and did not stop until last night. The former record, which Bagley also claims, was forty-five hours and thirty-two minutes.

THE VON ENDE SCHOOL of MUSIC

America's Foremost Musical Institution

Faculty Includes Leading Teachers of the World. Special Course Based on "The Progressive Series"—Summer School July and August. Send for Booklets.

44 West 85th St.

New York

Schumann-Heink

Mgt. Wolfsohn Bureau
1 W. 34th St., New York

STEINWAY PIANO USED

SEASON 1916-1917 NOW BOOKING

MARGARET KEYES

CONTRALTO

With Chicago Grand Opera Co.

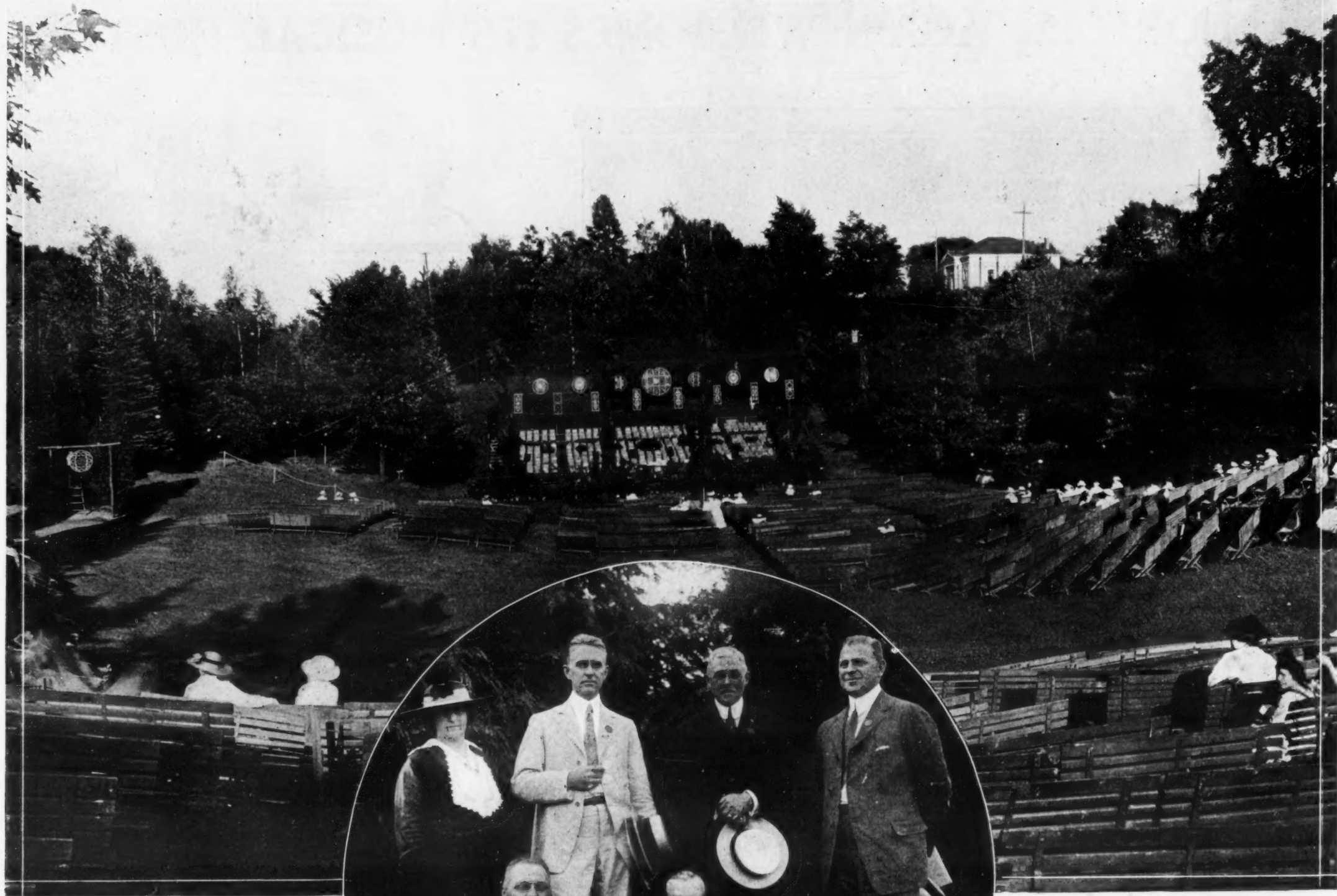
MANAGEMENT
The Wolfsohn Musical Bureau
1 W. 34th St., New York

PERSONAL ADDRESS
St. Hubert Hotel, 120 W. 57th St., N. Y.
Phone 2365 Circle

NORFOLK AGAIN WELCOMES ITS MUSICAL HOST



Snap-shots at Norfolk, Conn., During the Annual Midsummer Festival, Which Took Place Last Week. At the Top is Seen the Historic Congregational Church in Which the Unique Concert Took Place. No. 1—Dan Beddoe, Caught as He Was Greeting One of His Colleagues; No. 2—Charles Heinroth, the Pittsburgh Organist and Conductor of the Festival. No. 3—Mme. Olive Fremstad, This Year's Festival Star. No. 4—Mary Thomas, Mme. Fremstad and Thomas H. Thomas. No. 5—L. E. Behymer, of Los Angeles, Greets Eddy Brown, the Violinist. No. 6—Charles Gilbert Spross and Donald Chalmers. No. 7—Marie von Essen, Contralto. No. 8—Minnie Welch Edmond, Soprano. At the Bottom a Group of the Festival Folk Including the Four Trumpeters (seated) of the Metropolitan Opera House



"SONG AND LIGHT" FESTIVAL REVEALS A NEW ART FORM

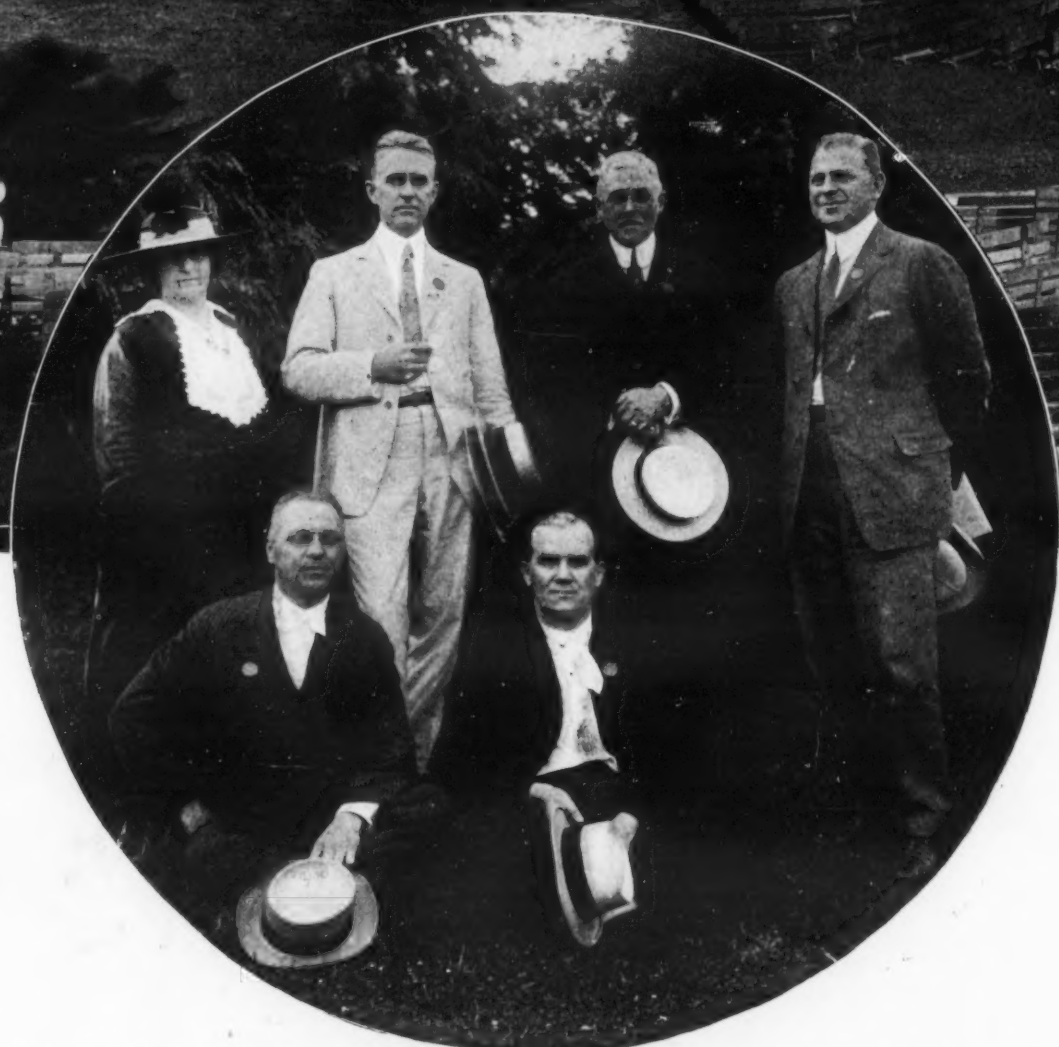
[Continued from page 1]

we are swimming in the tones of "America," a sound-current of anything but miniature proportions, so admirable are the acoustic properties of the place. The tone of the chorus seems to roll up the floor of the vale with little appreciable loss of intensity. If there is an orchestra there we scarcely know it, so predominant is the vocal over the instrumental tone. We know the leader to be Harry Barnhart, the man who put Rochester on the map from the community chorus and democratic musical standpoint. The audience also knows it.

We are aware of the presence of the orchestra only when Conductor Dossenbach steps forward and takes his park band, augmented to orchestral proportions, through the "Morning, Noon and Night" of Suppe.

We make our way with or through the throng to a point farther down the vale. Such park benches as have been placed on the grassy floor for the audience have been filled since late afternoon. The crowd is enormous, but well-behaved; the police have little to do. We stand with the crowd or find a spare foot or two of grass on which to sit down. The chorus sings the "Anvil Chorus" and Schumann's "Gypsy Life," and the band follows with Nevin's "Venetian Love Song." Then "O Lovely Night," the barcarolle from the "Tales of Hoffmann," wafts out on the nocturnal air with peculiar appropriateness, and we hear Grieg's vigorous "Land Sighting."

By this time we have gained an advantageous position from which to observe the effects of illumination which give this event so great a part of its unique character. We see the proscenium to consist of four uprights, twenty or more feet high and some fifteen feet apart, and joined across their tops. This framework supports near its top two rows of "screens" of various colored designs, the upper row of circular screens, with the largest a kind of "rose window" in the middle, and the lower end of pendant rectangles. We perceive that the chorus receives direct white light from electric lamps placed behind these



Above: Looking Toward the Head of the Long, Narrow Valley in Highland Park, Against the Rising Ground of Which Was Placed the Platform Seating the Five Hundred Singers. The Designs of the Panels, Behind Which Were Placed Powerful Electric Lights, Are Quite Distinct in the Strong Sunlight. The Large Lanterns, Also Designed by Claude Bragdon, Were Hung on a Tall Poplar Which Is Just Outside of the Picture on the Right. Below: At Highland Park. Standing, from Left to Right, Mrs. A. Fox of New York, Cartoonist; Arthur Farwell, on the Staff of "Musical America"; William S. Riley, Deputy Commissioner of Parks; W. Kirkpatrick Brice, Treasurer of the New York Community Chorus. Seated, from Left to Right, Claude Bragdon, Architect, Designer of the Lighting Effects, and Harry H. Barnhart, Conductor of the Rochester Community Chorus

screens, while the audience sees only the screens themselves, the manifold designs and colors of which are revealed by the filtration of light through them. The designs may be described as generally analogous to "arabesques," except that they have a distinctly modern character and reveal a fertile creative imagination applied, with results of great beauty, to fundamental designs arising from mathematical relation and geometrical projection. A closer inspection of the screens would reveal the fact that the colors are produced by colored papers, sometimes in several layers, placed between sheets of glass, and that the glass is held in place with lead strips as in stained glass windows.

At the right and left, among the trees, we now see at close range the large lanterns which we just noticed from a distance. High aloft, swung from a cross-beam fastened in the topmost branches of an enormous poplar, is a great hexagonal lantern, perhaps six feet or more high, rich in design and of a deep orange tone. In solitary grandeur up toward the treetops and the stars, it is peculiarly noble in effect. Of such lanterns and screens, aside from the twelve or more on the proscenium, there are twenty to thirty disposed in similar prominent or half-concealed way about the vale.

The musical program now arrives at a group of old-time familiar songs, "My Old Kentucky Home," "Nancy Lee," "Good Old Rochester Town" (a popular local song on "Rebecca of Sunnybrook Farm") and "Old Black Joe." Barnhart is in his element in encouraging the audience to sing with the chorus. A quiet but widespread tone rises from the crowd; occasionally an individual of bolder voice is heard.

A piccolo duet, "Song of the Nightingale," tickles the crowd, which laughs and applauds when a little four-year-old tot, all unconscious of some thirty thousand pairs of eyes fastened upon her out of the darkness, springs forth and begins a solo dance on her own account in the clear space on the grass in front of the chorus. There follows a substantial group of choruses, Tschai-kowsky's "Cherubim," the "Gloria" from Mozart's Twelfth Mass, and "Nearer, My God, to Thee." Directly after the latter, two urchins pass us in the crowd. One says to his pal, "I saw a guy cryin'; ain't dat de limit?"

And so the program goes through, the orchestra giving us "Robin Hood" and the chorus "The Blue Danube" of "Strauss," "Hail, Bright Abode" from "Tannhäuser," and the "Star-Spangled Banner."

The audience has been enthusiastic throughout, and now fades away quickly and quietly into the darkness as the Japanese lanterns go out and the current is shut off from Bragdon's magical lights.

Such an event, simple, beautiful and novel, is one of the many unexpected things which arise from a true "community" movement. It is not difficult to foresee the entrance of *motion* into the "Song and Light" festival, and eventually the dramatic idea.

There has been a good deal of discussion, off and on, about the lighting of concerts and of the relation of music and color. We are all too familiar with the usual glare of the concert hall; we have seen Paderewski's twilight seances; we have heard music in total darkness; we have seen Scriabine's Promethean color symphony and wished we were in total darkness. But I think that nothing yet attempted in the relating of music and color has been so entirely happy in its results as the effects at the Rochester "Song and Light Concert." And this is only the merest beginning of an art. Mr. Bragdon has found the true origin for such a course of development. The present time witnesses a breaking up of traditional ideas of design, and he has gone directly to the fountain source of all spatial manifestation, viz., geometry. Nature herself, universally, in her forms appears to have set us the great original example in doing this same thing. In deriving designs from higher, and especially fourth dimensional mathematics, Mr. Bragdon has proved himself a great originator.

The chorus for the "Song and Light Concert" was composed of the Rochester Community Chorus and the Bausch & Lomb Chorus of that city. The Warsaw, Lyons and Newark Community choruses also contributed members to it. Mr. Barnhart is the conductor of all these.

It is significant as indicating the true nature of a community development that some twenty or thirty of Rochester's best solo singers volunteered their services as members of the chorus for this event. Among them were: Sopranos, Miss Lena Everett, Mrs. John Schrader, Mrs. D. M. Leavenworth; contraltos, Mrs. Requa Vick, Miss Mary Hathaway, Miss Vick, Mrs. Frank Strauss, Mrs. Anna Fox; tenors, Ralph Scobell, Stanley Hawkins, Ed. Hungerford; basses, James Rousley, Donald Cole, Mr. Bush, James Carson and Ed. Horner.



Dear MUSICAL AMERICA:

When Herr Coppicus, Mr. Giulio Gatti-Casazza's private secretary, hears that Giorgio Polacco, the conductor, has slipped through his fingers from Sea Gate, on the tip of Coney Island, where he has been residing, and has taken passage for Europe by the French steamer "Rochambeau," which sailed last Saturday, Herr Coppicus will emit a cry that will rival the explosion that has just shaken New York and vicinity for a hundred miles. You should know that the noted impresario left Herr Coppicus behind, here, with the strictest instructions to keep all conductors and song birds in this country, that they might be available for next season, and Herr Coppicus was particularly instructed to keep, not only an eye on Giorgio Polacco, but a string on him.

Polacco was considered to be safely interned here, as he had not only been re-engaged by the Metropolitan, but had been asked to conduct some symphony concerts in San Francisco in September.

He had also been invited to participate in the noted "High Jinks" of the Bohemians, which take place about this time in the great redwoods of California.

Various are the reasons given for Polacco's sudden departure. Some say it was because Madame Polacco, who, as I told you lately, has just inherited a million lire, had cabled to him.

But I think you will find that the true reason for his "escape" is a cablegram sent him from Milan by Patricio, of San Francisco, who is there now, and who, with Bracale, the impresario, is organizing an opera company which is to appear in San Francisco and in the various towns on the Pacific Coast next season.

The cablegram, so they say, offered Polacco absolute artistic direction.

In the company being formed is the noted baritone, Stracciari, who, you know, was at the Metropolitan under Conried some years ago and scored a success. The principal soprano is Muzio, a very beautiful woman, who recently made a great hit in Havana.

By the bye, do you know that she is the daughter of Hammerstein's old stage manager? While educated in England, she studied in Italy, where she made her debut with her first success. The two tenors in the company are Lazzaro and Gubellini. So there will be a very strong organization in the spring, after the Metropolitan season, out on the Coast, which may come East later if it meets with success in 'Frisco.

I do not think Polacco will go to Italy. Formerly, as the only son of a widowed mother, he was exempt from service, but this and other exemptions have been revoked. If Polacco went to Italy he could not get a passport to return, as passports are being refused to all those who are under forty-five and, you know, Polacco is still under forty.

Most probably he will make for Ventimiglia or Nice, in France, where he will meet Bracale and Patricio, and go over the details of the company that is being formed.

Perhaps his action is somewhat dictated by the ever-possible fear that in case the war ends before the next opera season opens here, Gatti may be able to persuade Toscanini to return to us.

Another unexpected departure for Europe was that of Cleofonte Campanini, the manager of the Chicago Opera Company. He had intended, I know, to stay in this country, but when he heard that

his principal backer and supporter, McCormick, the Chicago millionaire, had gone to Europe, he packed his grip and started after him, for, as he said, you can arrange a great deal more if you are with a man than when you are simply corresponding or cabling to him under existing conditions.

Campanini, you know, has always been crazy for a season in New York, not at the Metropolitan. He realized that that is, at present at least, impossible, but at some other house.

You remember that he announced a season of three weeks at the Manhattan Opera House last spring. Everything had been arranged and it was understood that Mr. Otto H. Kahn of the Metropolitan was backing him. Then, they say, Campanini, who is a veritable Machiavelli, realized that it would not be well for his health to be in the hands of a man who was, after all, interested principally in maintaining the prestige of the Metropolitan, so he took a tumble to himself and the season was abandoned.

But he probably, if all goes well in Chicago, will appear next spring in New York.

You see, he will have in his company Rosa Raisa, of whom I wrote you last week, who made such a wonderful success in Italy in "Francesca da Rimini"; Titta Ruffo, Mary Garden, Fremstad, Emmy Destinn, Farrar, Muratore and Sammarco. A pretty strong lot, don't you think?

* * *

A propos de Campanini, there is a good story that has not been told.

It was at the time that Andreas Dippel was in Chicago, as manager of the opera company there. He and Campanini, then the conductor, were at outs.

However, a great reception was given to a number of the artists and at this reception Mr. Dippel and his handsome wife appeared.

Campanini, with the chivalry for which he is noted, promptly came forward and begged Mme. Dippel to honor him with a dance.

Smilingly she consented. As they went round, she whispered in his ear: "Signor Campanini, je vous déteste." (Mr. Campanini, I detest you.)

"Et moi, aussi, Madame." (And I hate you also, Madame) replied the debonair impresario, as he led her, with the utmost courtesy, back to her seat.

How these artists love one another!

* * *

In one regard Campanini is an Indian as well as an Italian. He never forgets a good turn, and he never forgives an injury.

That is how he came to break the engagement with Ferrari-Fontana last season.

Ferrari-Fontana, Mme. Matzenauer's husband, you know, is now in Italy.

After Ferrari-Fontana had made his successful appearance in New York in "L'Amore dei Tre Re," Campanini wanted to open his season in Chicago with him in that opera.

Meanwhile, however, Rabinoff had made a handsome offer to Ferrari-Fontana to appear in "L'Amore" in Chicago ahead of the Campanini season.

Ferrari-Fontana accepted Rabinoff's offer, appeared and made a success, but in doing this he, naturally, spoiled Campanini's plans for the opening, and that is why the two do not speak when they pass by and why Ferrari-Fontana did not appear in the Chicago Opera Company, as was expected, last season.

* * *

By the bye—it appears that à la Pinafore, "I mixed those children up." So, in my reminiscences of a notable night years ago at old Steinway Hall, I spoke of how "all society" turned out at the debut of Julia Morosini, the daughter of Jay Gould's millionaire broker, who had made a local sensation at the time by eloping with the family coachman.

It seems I was in error. It was not Julia, but Victoria Morosini, who made her debut as a singer.

However, as, later on, Julia, her sister, went off with a policeman and married him, not much harm was done by my mistake.

I brought the matter up, not as a bit of gossip, but to show that in order to get what is called "society" out, it is far easier to do so if you are "notorious" than if you are only "celebrated."

And it is precisely for this reason that so many members of the musical world—aspirants for fame—seek methods that will make them notorious, rather than those more reputable ones that will end by making them celebrated.

That is also why I have permitted myself some criticism of the methods pursued by certain of our American *prime donne* to get their names into print and before the public.

* * *

Baltimore, which is particularly

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 35



Dr. Karl Muck, Conductor of the Boston Symphony Orchestra and musical idol of the intellectual hub of the universe

proud that one of her sons, Francis Scott Key, wrote the words for "The Star Spangled Banner," has just passed an ordinance which requires all musicians, performers or other persons to stand while playing, singing or rendering the anthem.

Failure to do so is to be punished by a fine of not over one hundred dollars.

By the bye—how can pianists and cellists stand while they play the anthem? Perhaps that has not been thought of.

The idea, however, is not so far fetched as would appear.

In all countries the national anthem is treated with a certain respect and consideration. When "God Save the King" is played or sung in England or the colonies the audience rises.

Here the lowest variety performer mixes our national anthems with his jingles and jangles.

An ordinance has been passed restricting the use of the American flag. So it is quite within the realm of propriety that a national ordinance should be passed restricting the use of whatever tune and words are selected to constitute our national anthem.

We are endeavoring, in our public schools, to teach respect for the flag and for the national anthem.

Why not insist upon respect from the children's "elders and betters"?

* * *

Louis Lombard, who many years ago started and ran a musical conservatory in Utica, N. Y., then acquired national prominence by marrying the widow of a standard oil magnate, makes an incursion into the press every now and then, so as to let us all know that he is still alive and, as usual, kicking.

Since the war has made things unpleasant in Europe for the husbands of wealthy ladies—by the bye, Mr. Lombard has a beautiful villa on Lake Lugano—he has been located at Santa Barbara, Cal.

The particular kick which Mr. Lom-

bard now makes is directed against what he considers the woeful lack of musical enterprise in our national capital, which, he declares, has no conservatory of music, no symphony orchestra, no opera, not even a string quartet.

"Timbuctoo and Moosejaw are almost as fully equipped musically," says he.

Then he tells how in the North African towns—in Cairo and Algiers—there is good music, and how he enjoyed a symphony orchestra concert in the capital of Rumania, and how he was invited to a private concert by the great Carmen Sylva.

While Mr. Lombard's position with regard to the general lack of interest in music in Washington is well founded, the implication that he makes that the people of Washington or those who come there during the political season are indifferent to music is not well founded.

As a matter of fact, one cannot compare the political capital of the United States with the capitals of other countries, which are their business and social centers as well, which Washington is not.

It is well known that the various State capitals all over the country are notorious for their general lack of interest, not only in music, but in art and the drama.

These cities depend largely upon the politicians who come there, with their friends and dependents, during the sessions of their legislatures.

The same is true of Washington. The social life of that city is closely allied with politics.

The receptions, dinners and social functions are given in the afternoons and evenings, and all with some political end in view.

This makes it almost impossible for even the most cultivated and those interested in music to attend any concerts or performances of opera.

Then, too, people who are deeply engaged in the political life of a great nation like this scarcely care to go to

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

any form of entertainment except it be of the lightest character, and so may afford them a relief from their cares, anxieties and their work.

While what Mr. Lombard says of Washington is perfectly true, that there is very little interest in music there, at the same time it shows lack of a true sense of proportion on Mr. Lombard's part when he compares Washington with the capitals of other countries.

If there are cities in this country which can be compared to the capitals in Europe, it would be, first, of course, New York; then the great Middle West capital, Chicago; the great Southern capital, New Orleans; the great Far Western capital, San Francisco.

In all of these four cities there is an intense interest in music in all its forms, and I will venture to say that if Mr. Lombard is as well informed as I think he is, he will admit that with the exception, perhaps, of Berlin—and there only in the way of instrumental music—New York shines.

There is more good music of all kinds to be heard in a season in New York than you can hear in Paris, in London, in Madrid, in Petrograd, in Milan.

And, in a very considerable sense, one can say this also of the other leading cities in this country.


However, Mr. Lombard long ago showed that he is one of the most un-American of Americans, and so he loses no opportunity to take a fling at us—though it was here he met his fortune!

Alfred Hertz, erstwhile of the Metropolitan but now out in San Francisco, has had, you know, lots of trouble, which, however, seems to have culminated in his being pretty well assured of a steady job with the symphony orchestra, and consequently of three meals a day.

Just at the time when he thought that he could spend his well-earned vacation in peace and comfort, away from the cares of the world, he has been sued by Mrs. Herman Lewis, a well-known musical agent of New York, who claims a thousand dollars because, she says, she was instrumental in getting him his job with the San Francisco Musical Association, for which she was to receive 10 per cent of Hertz's first year's salary, which was \$10,000.

Mrs. Lewis states that she has only received \$100 on account, which, she says, will not pay her for the six months' work she did for friend Hertz and which involved a journey from New York to San Francisco.

Let Hertz rest his soul in peace, even if he has to pay the money, for the San Francisco and other papers will give him more than that amount of free advertising.



LUCA BOTTA

TENOR

METROPOLITAN OPERA HOUSE

CONCERTS

MANAGEMENT
SPIZZI and CAMPANARI
LONGACRE BLDG., NEW YORK

Mme.
Alys Larreyne
American Prima Donna
of the
Grand Opera, Paris
Royal Opera, The Hague, Holland
First Season in America
Tour now being booked
Management: R. E. JOHNSTON
1451 Broadway New York City

The lawsuit has made him a "news item" of national importance.

* * *

Gary, Indiana, a town recently built up by millionaires who are interested in the steel industry, has been developing a tendency towards music.

This was met by some good persons who consider they have the morals of the place in charge, by the objection that it would make the people sit up too late for the next day's work if they had any musical entertainments.

Some of the objectors went so far as to propose that in order that Gary should be a moral as well as a model town, a curfew bell should be rung at 8 o'clock, so that everybody could go to bed as nearly with the chickens as was possible.

The proposition for the curfew bell, however fell through.

Why, do you suppose?

Because, it was pointed out, that if they rang the bell at eight, it would wake the people of Gary up!

Your

MEPHISTO.

Popular Favorites on Kaltenborn Park Program

Franz Kaltenborn's Orchestra will give its next concert on the Mall, Central Park, New York, on Sunday evening, Aug. 13. At this concert, which is made possible through the generosity of Elkan Naumburg, an attractive program will be played. Such favorites as the "Slav" March of Tchaikowsky, the second movement of Beethoven's "Fifth," three dances from German's "Henry VIII," a Strauss waltz, "Wine, Women and Song," and a selection from "Madama Butterfly" are included. The soloist will be Cesare Addimando, who will play a fantasia for oboe arranged from Donizetti's "Linda."

Frances Ingram Fills Claussen Dates

CHICAGO, Aug. 4.—Frances Ingram, last week, sang in place of Julia Claussen in Marion, Rochester and Plymouth,

Ind. The illness of Mme. Claussen's youngest daughter called the Swedish prima donna to Chicago, and the American contralto filled her engagements in Indiana for the Redpath Chautauqua circuit.

Germaine Schnitzer Uses Garage as Practice Room

Germaine Schnitzer, the popular pianist, has opened a new studio, located in the garage of her country home at Cedarhurst, L. I. She gives her reasons as follows:

"The telephone in our Cedarhurst home is right next to the music room. In spite of earnest admonitions to my dear friends, I was kept perpetually busy at the 'phone, so I hit upon a way out of the dilemma. I sent Henry, our chauffeur, with the Packard to a neighboring garage and installed in its place my piano. Now I can practise in peace."

Miss Novaes Plays for French Children's Benefit

Guimar Novaes, the Brazilian pianist, gave a recital on Aug. 5 at Belcourt, the villa of Mr. and Mrs. Perry Belmont, at Newport, for the benefit of French children who are without parents or shelter. The fund is under the direction of Mrs. Peter Cooper Hewitt, Mrs. Robert W. Bliss and Frederic R. Coudert. The patronesses for the recital are Mrs. J. Borden Harriman, Mrs. William Payne Thompson, Mrs. Ogden Mills, Mrs. Pembroke Jones, Mrs. August Belmont, Mrs. James F. D. Lanier, Mrs. Alexander Hamilton Rice, Mrs. Cornelius Vanderbilt, Mrs. Richard T. Wilson and Mrs. Nathaniel Thayer.

Loretta Del Valle, the young American prima donna, is at Wave Crest Inn., Far Rockaway. Her next concert appearance will be at Atlantic City, on Aug. 31, following which she will appear at a private musicale to be given at the summer home of one of New York's prominent society leaders at Newport, R. I.

Ratan Devi to Return to America for a Two Months' Tour

Ratan Devi, who made a memorable impression with her interpretations of Hindu songs last season, will return to America for a tour in January and February. She will arrive in time to fill engagements already made. The artist is at present in England with her children. She is under the management of the J. B. Pond Lyceum Bureau of New York, under whose auspices she effected her American debut with unqualified success.

Prepare Site for Yale's New School of Music

NEW HAVEN, CONN., Aug. 5.—The work of razing the building on the corner of College and Wall Streets to clear the site for the new Yale School of Music has commenced. The new building will cost approximately \$160,000.

Phonograph and Records for Sailors on Submarine Deutschland

The Mozart Verein of New York City recently gave the German submarine Deutschland a phonograph and records. Special records of "Dear Fatherland" in German are to be sold for the relief of Austrian war sufferers.

Mme. Regina Hassler-Fox has been spending June and July in her summer home in White Plains, N. Y. Here, with a well-known accompanist, the contralto has been preparing her programs for next season, for which her personal representative, L. S. Fox, has booked her extensively.

Columbia University's musical organizations will make a tour southward during the Christmas vacation, Archibald C. Curry, manager, announces. The cities to be visited are Philadelphia, Washington, Baltimore, Richmond, Lynchburg, Charlotte and Charleston.

This Chinese Waiter Is "Music Trust" During Leisure Hours

Writer in Seattle Paper Unfolds Secrets of Ancient Chinese Music As Observed in That City—A Systematized, Organized Art, According to Local Interpreter—Tells Why Compositions Have Undergone No Change in Form Throughout the Centuries

SEATTLE, in addition to its scenery and its "spirit," has a Chinese music trust, vested in the person of one Eng Tung, who, in his less temperamental moments, dispenses chop suey at the Nanking Cafe. He it was who unfolded recently, for the benefit of Jack Bechdolt of the Seattle Post-Intelligencer, some of the reasons why the mystery of Oriental music has been beyond the grasp of the Occidental mind, and Bechdolt gave it to the world as follows:

"Not everybody has been so fortunate as to be a guest at a Chinese social function of real importance, but many persons who, have strolled through Chinatown have heard echoes of the music which accompanies them.

"The air usually goes something like this:

De-e-e d-a-a-a-a-a-a, dee, tok, tok, tok.
Ai-al-al-al!
Zim!
D-a-a-a-a-a-a, de-e-e-e-e-e-e-e.
Bong, bong, bong, bong.
Zowie!

"When one hears strains of that sort in Seattle one is very likely listening to an orchestra led, or, at least, managed, by Eng Tung. On all occasions of state, weddings, funerals, christenings and the entertainment of high dignitaries, Eng Tung is responsible for the musicians, who, 'concealed behind a bank of potted palms and flowers, rendered various numbers during the evening,' as the write-ups have it.

"Eng Tung is the local Chinese music trust.

"When he is not busy playing, Eng Tung devotes his time to waiting on the table at the Nanking Cafe, where people congregate to eat Chinese chop suey, the dish said to have been invented in Chicago.

Plays the "Yute Kum"

"The Chinese leader is a master of the yute kum, the woo kum, the wong

siu, the sam yin, the sak ban, the dee da, the kwoo, the gong-gong, the cha-cha, the dai-low, the diu bue, the pang pang and various other Chinese musical instruments too numerous to mention.

"A really good Chinese orchestra should have at least thirteen pieces, five men being needed to play the trap drums or what corresponds to the trap drums. Despite the fact that the uneducated believe Chinese music quite without sense, there is both rhyme and reason to it, and the Chinese musician must be more skillful, or luckier at least, than the European musician if he wants to live to a ripe old age.

"The reason for this need of skill is very simple. Chinese music is not written. The words of some of the favorite songs have been preserved, but the music has been handed down from father to son for generations that go far, far back before the days of the troubadours.

"When the music is played it is played according to the memory of the musician and his ideas of interpretation. The field for interpretation is far wider than in European music. A musician varies the performance as his best judgment dictates, and strings, reeds or brass may break in at almost any time.

"To do things like that and escape with life calls for a skilled musician.

"The Chinese performers are a survival of the wandering minstrels, and it must be remembered that there was Chinese music long before white whiskered old hangers-on twanged the harp in baronial halls, even before the pastoral piper hit the pipe.

"And to-day, the day of victrolas and

pianolas, the Chinese musician is the same wandering minstrel, so far as methods are concerned, as he was when Confucius was a boy.

"Deeda" Leads Orchestra

"Eng Tung takes his work seriously, as befits a good musician, though he does not appear to have the temperament that is supposed to go with rare musical ability.

"He was born in Seattle and then went to China to study music. He studied for ten years, and returned in 1909.

"His repertoire numbers all of China's classics, including those perennial favorites 'Soo Chin Fa' ('The Chinese Water Lily') and 'Mour Don' ('The Peony'), his own favorite song.

"All musicians have their favorite among the instruments. Eng Tung, though he can play them all, prefers the woo kum, sometimes known as the 'moon instrument,' or 'moon piano.' The woo kum is a sort of banjo with a stunted neck, looking very much like the full moon it was named after.

"The Chinese orchestra is led by the deeda, a brass cornet with a flat note that sounds like its name. This and the wong siu, a flute, carry the air. The woo kum and its brother, the yute kum, add their banjo accompaniment on the after beat, very much like ragtime, and the e-in, a violin with a sound box made of a section of hollow bamboo, a very long neck, three strings and a generous supply of rosin, embroiders upon the theme with a voice like that of the rattail file upon brass.

"True musicians are alike the world over, no matter what their nativity. So Eng Tung, as a waiter, brings the pots of tea and the plates of rice cakes to many a joy party, hiding his temperament under a white apron, but ever he is humming beneath his breath a strain of 'Soo Chin Fa' or 'Mour Don.'

"The moment business slackens at the Nanking, Eng Tung retires behind the screen and the voice of the e-in or woo kum is heard in Celestial music.

"Then unthinking guests laugh raucously.

"Thus did the uncouth and hairy hinds cackle, no doubt, when first they heard Pan blowing upon his pipes by the reedy river bank."

The National Conservatory of Music of America

Incorporated in 1885 and chartered in 1891 by Special Act of Congress.

JEANNETTE M. THURBER, Founder and President
ARTISTIC FACULTY: Romualdo Sapio, Adele Margulies, Leopold Lichtenberg, Leo Schulz, Henry T. Finck, etc. Enrollment in all branches, Sept. 21 to 30. The 32d Scholastic Year Begins Oct. 2. 31 years of continuously successful results. More prominent instructors and graduates than any other American Conservatory.
Terms Moderate. Address Secretary, 126 and 128 West 79th St., New York City

MUSIC CELEBRATES FRANCE'S "FOURTH"

Songs of War Sung by Marching
Soldiers on Bastille Day
in Paris

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, July 20, 1916.

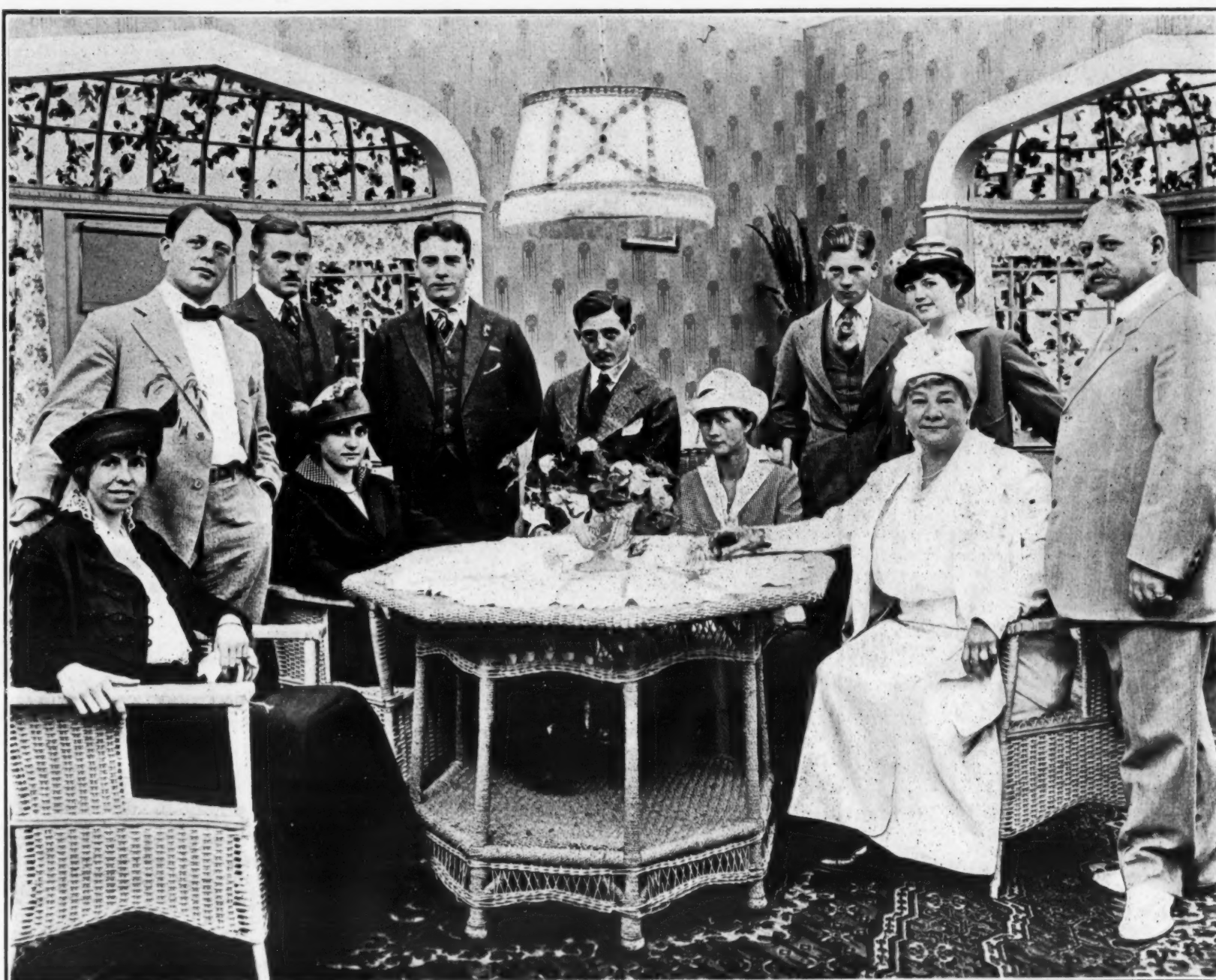
THE usual rush to get out of Paris before July 14, which in late years has become a fête du peuple," was observed this year, and yet never was there a more patriotic or interesting street procession. As every one knows, the day here commemorates the storming of the Bastille. Not only were French and colonial soldiers marching, but military men from all the other allied countries were there, in full regalia. Music formed a great feature of the National Fête. No sooner was the echo of one band becoming distant than another grew near, and there was the singing of the soldiers, no doubt inspired by the enthusiastic throng. The bands had been sent from the firing line to celebrate the day here.

And the music was stirring. The strains were strong, military, deep-souled, in which there was nothing puerile or padded or commonplace. As a matter of course, national anthems were played, but also old war songs were dug up and sung. Everyone knows the national hymns of Great Britain and France, but the hymns of Russia, Belgium, Serbia, Italy—these are heard so much in Paris that the public has long become familiar with them, and these were not only played by the band, but the soldiers sang as they marched along. Even the Senegalis—the African military man who has been in the trenches since the beginning of the war—this faithful colonial rose to the occasion Friday, and with his comrades in line sang the airs of his country.

"Tipperary" never had such a sob in it as that day sung by the Irish soldiers, and "The Blue Bells of Scotland" and "Scotch Lassie Jean" rang out to the mass of people. The Scotch soldiers, with their bagpipes and music, were the target of all eyes and ears. When the songs of the soldiers lulled they all united in a kind of college yell that seemed characteristic of their country and people. All soldiers followed this idea, and while the yell was novel and interesting, yet that of the Cossack was so full of intensity, richness, race, so full of harmony and at the same time crudeness, that listeners were thrilled, and followed the men to the very last strain.

After the procession was finished the day was turned over entirely to the people, and everything subvented by the state in the way of a theater was theirs. Entrance to the Comédie Française and Opéra Comique was to those who arrived on the scene first, and as in former times, the mass stood in line on the side-

A GREAT PRIMA DONNA AND HER FAMILY



Mme. Ernestine Schumann-Heink, Various Members of Her Family and L. E. Behymer, the Los Angeles Impresario, Photographed During a Visit to Universal City, the Home of the Universal Film Co.

THE photograph reproduced above shows what is believed to be the most complete picture of the family of Mme. Ernestine Schumann-Heink ever taken. It was made in Universal City—a community established near Los Angeles for the making of motion picture films, the group being seated in one of the permanent two-wall stage settings. On the extreme left is Hans Schumann-Heink, whose sad death was recorded lately, and his wife. Then follow Ferdinand and his wife. Heinrich Schumann-Heink, a third son, is next, and beside him is seated Edwin Guy, the husband of Mizzi, a daughter of Mme. Schumann-Heink, who is seated beside her husband. George Washington Schumann-Heink stands next and beside him is the sister of Mrs. Ferdinand Schumann-Heink. Then comes the great prima donna herself and Mr. Behymer.

walk for twenty-four hours. Until two years ago the Grand Opera entertained "le peuple" on July 14, but, with the doors closed, this was of course impossible.

This year the Comédie Française gave "Horace," "La Malade Imaginaire" and the "Marseillaise"; the Opéra Comique gave "Manon," "Les Soldats de France," "Le Chant du Départ" and "La Marseillaise." It would be worth while attending one of these performances from a point of view of novelty, but it is said that every movement and word are religiously followed and applauded, though the audience mercilessly criticises and jeers at actors or singers whom they don't like. The auditorium is, of course, "arch-comblé," and as a rule the people are responsive. The management takes particular care to put the best artists before the crowd, too, else he will hear from the public.

A new piece to be staged at the Opéra Comique next winter will be a story of Emile Zola's, known as "Les Quatres Journées," with libretto and music by Alfred Bruneau. The piece was composed several years ago, and was given an audition at which critics assisted, but since then it has been changed, and is now pronounced a sure success. The story embraces scenes and characters of the present war. Marthe Chenal will play the principal feminine rôle, and Jean Perier and Allard will take the other prominent parts.

LEONORA RAINES

Dora Becker Plays Franz Bornschein
Composition in Newark Recital

In connection with the series of entertainments given as a part of the Two hundred and fiftieth anniversary celebration of the founding of Newark, the well known American violinist, Dora Becker, gave a delightful recital on Tuesday evening, Aug. 1, at the South Side High School before a large audience. Among the more novel offerings

were "La Belle Coquette," a composition for the violin written by Franz C. Bornschein, the Baltimore composer who had the distinction of gaining the first prize at the Tri-City Festivals with his cantata "Onowa" which was given performances at Newark, Paterson and Jersey City last spring. The new violin composition which Mme. Becker introduced to the Newark audience gained approval for its dainty conception and melodiousness. Other American composers were represented through the soloist's distinguished efforts, a Serenade of Florence N. Barbour and Cecil Burleigh's "From a Wigwag" and "Old Bruin" claiming the attention of the audience. Lillian Petri, pianist, contributed to the program in an effective manner.

TO DANCE IN THE PULPIT

Ruth St. Denis's Partner to Outdo Billy Sunday in Platform Expression

SAN FRANCISCO, Aug. 1.—Ted Shawn, husband and dance-partner of Ruth St. Denis, told me last week that he was preparing to dance in the pulpit, presenting the entire church service as well as preaching the sermon. Mr. Shawn, who is a tremendously serious young man, was trained for the Methodist ministry. About a year before the time for his ordination he left the university, however, and took to dancing. In a general way, the Methodists are distinctly opposed to dancing, but Mr. Shawn, who retains his religious sentiments, holds that the kind of dancing performed by him is not one of the vain and worldly forms.

"I am going into the pulpit to dance," he said. "Dancing in the ancient days

was a religious institution and it should be so now. It is the most effective form of expression. Billy Sunday succeeds in interesting the people because he dances. He strides across the platform, seizes a water-pitcher and brains an imaginary devil with it. That is dancing—nothing else. He jumps up in the air and catches an imaginary ball and 'puts the devil out.' Merely the dance, again. Now, I can take Billy Sunday's sermon, text and all, and put it into the dance without uttering a word. And I will make it just as effective as he does, and a great deal more beautiful."

T. N.

Troy to Hear Many Distinguished Artists Under Chromatic Club Auspices

TROY, N. Y., Aug. 5.—The Chromatic Club has been re-organized after several years of inactivity, and a series of concerts for the coming season has been arranged. A committee comprising James McLaughlin, Jr., David Cowee, Jr., William L. Glover, Dwight Marvin and Edmund D. Northup is in charge of the club re-organization and has secured a list of forty-one guarantors for the course. The artists who will appear are as follows: Dec. 7, Elena Gerhardt; Jan. 25, Fritz Kreisler; Feb. 19, Ossip Gabrilowitsch and Mrs. Clara Clemens Gabrilowitsch; April 12, Oscar Seagle, and Guiomar Novaes.

H.

Wedding of Simsbury, Conn., Singer

SIMSBURY, CONN., Aug. 5.—Belle McVey Shaw, a former member of the Unity Church Quartet of Hartford and prominent in both church and concert circles here, was married to Walter Scott Rollins of Granby, Conn., on July 31. Mrs. Rollins has been soloist at Center Church this summer.



Marie Louise Wagner
Dramatic Soprano

"One does not recall any of the season's new singers whose debut was more promising."—*New York Times*.

Exclusive Direction

Musicians'
Concert Management, Inc.
Aeolian Hall, New York

Western Associate, James E. Devoe,
Dime Bank Bldg., Detroit
STEINWAY PIANO

LYRIC DICTION

(DORA DUTY JONES METHOD)

MAY LAIRD BROWN

(AUTHORIZED EXPONENT)

Address: 1 West 89th Street, New York

DEPAUW UNIVERSITY CHORUS SUPPLIES A MUSICAL NEED

Novel Organization Devised by Dean Robert G. McCutchan of DePauw University to Assist in Furthering Musical Culture—New System of Music Credits and Much Fine Work in College Music and for State Organizations Originated by This Leader of Illinois Education

ONE of the men at the forefront in advancing musical knowledge and appreciation throughout America is Dean Robert G. McCutchan of the DePauw University School of Music, DePauw, Ill.

A "University choir" that gives free concerts both in large and small communities, a new method of credits for

work done in "applied" music and effective organization in college music work are among the visible results of Dean McCutchan's leadership. Chorus and orchestra leadership and active co-operation in State association work are also numbered among his varied activities in the cause of advancing and promoting a wider appreciation of music and greater opportunities for its study and enjoyment.

The "University Chorus" was organized at DePauw by Dean McCutchan to meet the problem of supplying good music in communities that do not have the opportunity of hearing choral works by organizations of its size, because of the expense involved. The chorus consists of sixteen of the best voices among the music students. No charge, other than actual expenses, is made for its services. It offers both sacred and secular programs and, as there are few organizations that include programs of sacred music in their concert repertoire, the choir always has more demands on its time for Sunday night programs than it is able to meet. Convinced that institutions of this kind belong fully as much to the State as to the communities in which they are located, Dean McCutchan has provided, in this manner, good music to many communities that would otherwise be debarred the privileges.

Music His Life Study

Dean McCutchan was educated in the public and high schools of Clarinda, Iowa, at Park College, Parkville, Mo., and at Simpson College, Indianola, Iowa, receiving the degree of Bachelor of Music from the latter institution in 1904. Following his collegiate career Mr. McCutchan went to Baker University, Baldwin, Kan., as a teacher of voice, and in 1906 organized the Conservatory of Music in connection with that institution. He passed the year of 1910 studying in Paris and Berlin and came to DePauw University, to take the position he now holds, in 1911.

Dean McCutchan comes of a musical family and environment and music has been his life study. His father was for many years supervisor of music in the schools at Clarinda, Iowa, and his mother was a gifted singer, both in the church and concert field. As a small boy Mr. McCutchan appeared for a considerable time in concert, and this was continued during his college days.

Credits for "Applied" Music

Musicians generally have been much interested in the system of credits for work in "applied" music which he has originated and successfully established at DePauw University. There has always been a certain amount of criticism by educators who are not musicians because there was no standard by which the amount of credit a student should receive for the study of voice, piano, violin, etc., could be estimated. Talented students could play well without much serious study, and the idea prevailed that the time required for the preparation of lessons varied too greatly.

Dean McCutchan met these arguments by insisting that, for instance, among students in chemistry not all have the

same aptitude for the subject. Yet those not especially disposed toward this subject received recognition for serious study. The usual method of estimating credits for laboratory subjects is to require a given amount of time for preparation, in the laboratories as well as class recitations. It was found perfectly feasible to consider practice hours in the same light as laboratory work and to give credit for such work, together with the private lesson.

Dean McCutchan takes the position that the work done in music in colleges is undergraduate work, and for the higher professional training additional study is necessary. Certain slight difficulties which presented themselves at first have been overcome and the success of the plan is attested by the fact that credits are allowed in the College of Liberal Arts of DePauw University toward the degree of Bachelor of Arts for certain courses in music.

CHAUTAUQUA AT HAMILTON

Several Artists of Distinction Appear in Musical Features of Program

HAMILTON, N. Y., Aug. 3.—One of the popular Redpath Chautauquas concluded a six-day program here to-day that was both financially and artistically successful. Sentiment is strong for a renewal of the contract for next season. Among the prominent musicians appearing were Elsie Baker, contralto; Willem Durieux, 'cellist, and Frank Hauser, pianist, on Monday afternoon. These artists simply captivated their audience, and Elsie Baker proved one of the most pleasing contraltos ever heard in Hamilton. The work of Willem Durieux and Frank Hauser was also of a high order.

Another equally fine program was given to-day, when four leading vocalists gave an interesting variety of songs. They were Marie Stoddard, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Frederick Wheeler, baritone, with Blanche Barbot, pianist. The program was nicely balanced and consisted of solo, duet, trio and quartet numbers. Each of the artists was well received and the quartet arrangement of the "Lucia" Sextet proved a fine number. Other musical features of the Chautauqua included concerts by Lovat's Highland Band, Cimera and his band, and the Marigold Girls' Quartet. W. A. S.

Johanna Kristoffy Weds Physician in San Francisco

SAN FRANCISCO, Aug. 1.—Johanna Kristoffy, formerly of the Boston Opera Company, was married on Saturday to Dr. Silvio J. Onesti, a prominent physician. She will continue musical work, with a studio in her new home, 1360 Washington Street. T. N.

Nordica Will, Disinheriting Husband, Is Upheld

On Aug. 4 it became definitely known that Mme. Lillian Nordica's million-dollar estate would pass to her three sisters, instead of to her husband, George W. Young, when Judge Lawrence in

Freehold, N. J., admitted to probate the will barring all claims made by the singer's husband. As a result of the decision the three sisters of the late singer are to receive the bulk of her estate, valued at between \$250,000 and \$300,000. The only other bequests were \$30,000 to E. Romayne Simmons, her secretary for sixteen years; \$5,000 to Maria Masino, her maid for eight years, and \$1,000 to Mrs. Ada Baldwin, a friend. A paragraph in the document says: "In this distribution of my estate I am not forgetful of my husband, to whom I have advanced over \$400,000 in cash, which I estimate is the full, or more than full, share to which he might be entitled."

MUSIC LECTURE AT BALTIMORE

Dr. Ames Gives Physical Basis of Music Before Summer School

BALTIMORE, MD., Aug. 4.—The lecture given at McCoy Hall on Friday evening, July 28, by Dr. Joseph S. Ames, head of the department of physics of the Johns Hopkins University, had unusual interest, the subject, "The Physical Basis of Music," having a particular value to the students of the Summer Schools of the Peabody Conservatory of Music and the Johns Hopkins University before whom the lecture was delivered. To the layman as well as to the musician his dissertation was lucid, and served to illustrate the simplicity of musical phenomena. As a prelude to the lecture a short recital was given by Esther Cutchin, pianist; Ruth Oswald, soprano; Orlando Apreada, violinist, and Pauline Moletein, accompanist.

The sixth recital of the series given to the pupils of the summer schools took place Sunday afternoon, Agnes Zimmisch, organist, and Helene Broemer, 'cellist, being the soloists.

Harold D. Phillips, organist, and Bart Wirtz, 'cellist, members of the teaching staff of the Peabody Conservatory of Music, were heard at the seventh recital, on Aug. 4. F. C. B.

Gabrilowitsch Among Artists to Be Heard in Galveston

GALVESTON, TEX., Aug. 1.—Russian music will be the topic for study in the Girls' Musical Club next season. Ossip Gabrilowitsch has been engaged as one of the two artists to appear under the auspices of the club. U. D. E.

METROPOLITAN MUSICAL BUREAU

(Established with the approval of the Metropolitan Opera Company)

Aeolian Hall, New York

AMATO

Baritone

Available—October and May

BARRIENTOS

Coloratura Soprano

Available—December, January and May

KURT

Dramatic Soprano

Available—October, November, April and May

MARTINELLI

Tenor

Available—October and May

SEMBACH

Tenor

Available—October, November and May

SCHELLING

America's Own Master Pianist

The Metropolitan Musical Bureau will give information and terms of other Metropolitan Opera artists.

MUSIC LEAGUE OF AMERICA

Aeolian Hall, New York

(Metropolitan Musical Bureau) Booking representatives

ROYAL DADMUN

Baritone

Featured seven weeks with N. Y. Philharmonic Tour

DAVID HOCHSTEIN

Violinist

"A really brilliant Performance"—N. Y. Tribune

MAY PETERSON

American Prima Donna Soprano

Opera Comique, Paris

PAUL REIMERS

Tenor

"Master of Lieder, Chanson and Folksong"—Eve. Post, N. Y.

S. de STEFANO

Harpist

"Rare artist with a wealth of technic"—N. Y. Tribune

MARCELLA CRAFT

SOPRANO

Will make her first appearance with the Cincinnati Symphony Orchestra at Dayton, Ohio, Nov. 3, 1916.

EXCLUSIVE MANAGEMENT

Concert Direction: M. H. HANSON

437 FIFTH AVENUE, NEW YORK

Chickering Piano Used

MARIE DUCHENE

Mezzo-Soprano



© Miahkin

For five years a member of
The Metropolitan Opera
Company

will devote the ENTIRE SEASON
of 1916-17 to

CONCERTS and
RECITALS

Tours now being booked by

Concert Direction
MAX SANDERS

Aeolian Hall

New York

MONTANA MUSIC DEPARTMENT HAS GROWTH OF REMARKABLE RAPIDITY

State University's Musical Enrollment Has Increased from Eight to Three Hundred Students Since Director Smith Began Work in 1913—Advance of Musical Appreciation Study

By FREDERICK H. MARTENS

MISSOULA, in the Rocky Mountains, considered the most beautifully located city in all Montana, is the home of the University of Montana, founded in 1885, and the chief center of academic musical activity in the State.

The faculty of the Department of Music at Montana University is a relatively small one if compared with that of many another college and university. It consists of Director De Loos Smith, professor of voice; his assistant, Orlo Bangs, Josephine Swenson, professor of piano, and Cecil Burleigh, professor of violin and theory. Yet its capability may easily be demonstrated by one simple fact. When Director Smith assumed charge of the Music Department in 1913, he found no more than eight students were interested in taking the music courses. At the time of writing the enrollment of students in the Music Department exceeds 300, a notable record of accomplishment in three short years. Attendance at the piano classes of Miss Swenson, for example, has increased to such a degree that an assistant will be required at the beginning of the fall term.

Its Swift Progress

This development—the growth of an academic music department from an enrollment of eight to one of three hundred students, in a space of time relatively so short and in a State which we are inclined to associate with the cultivation of the practical rather than the æsthetic, is a most interesting refutation to the baseless theory that college and university are not to be seriously considered as factors in the musical development of this country.

It goes without saying that this result reflects the highest credit on the members of the music faculty, and in particular on the head of the department. Mr. De Loos Smith, before becoming director at the Montana University, had been for several years a vocal instructor at Columbia. At Missoula, aside from his administrative duties and his vocal culture work, he conducts the sight singing classes and acts as director of the men's glee club and the girls' glee club—the University of Montana, like so many other Western universities, is co-educational—and it is largely owing to Director Smith's initiative that the University of Montana Glee Club (men) owes the State-wide success that attends its local recitals and its yearly concert tour.

Disciples of Mr. Mehan

Orlo Bangs, Director Smith's assistant in the vocal classes, is (like the head of the department) a pupil of John Den-



How the University of Montana Glee Club Travels. On the right: Cecil Burleigh, Professor of Violin and Theory at the University, and Below a View of the Main Building of the University, Which Has 300 Students of Music



nis Mehan of New York, and is in charge of the courses on the history of music.

Cecil Burleigh, at the head of the violin and theoretical departments, has entire control of the ensemble work in music done at the university, is the conductor of the flourishing university orchestra, an American composer of distinction and a virtuoso violinist. Mr. Burleigh's compositions—he has written for the violin mainly, though songs, and recently a very distinctive suite of piano pieces, "Sonnets of Autumn," improvisational tonal developments of poetic mottos by American poets, have come from his pen—have often been considered in the review columns of MUSICAL AMERICA. Under Mr. Burleigh's direction the University Orchestra gives concerts during the college year and student recitals are frequently given in the University Chapel as a part of the practical work of the institution.

Musical Appreciation Work

One great service which Mr. Burleigh has rendered the cause of music at the University of Montana has been the organizing of classes in musical appreciation, a study now included in the musical curriculum of the majority of American colleges. This comparatively modern development which, to quote Mr. Burleigh, "I consider an indispensable branch in any musical institution," places within the reach of the general student body of the University of Montana opportunities properly to enjoy and understand, as laymen, one of the most fascinating of the arts. Here, as in other academic institutions where courses in musical appreciation have been introduced, many students who have no intention of making

music their life work, have shown themselves eager to lay the cultural foundation for an intelligent pleasure in music as an art.

The serious student who takes up the study of music with a professional end in view is usually a direct and life-long propagandist for his art. Too much stress cannot be laid upon the value of his work. Quite as important, in a broader sense, however, is the general spread of an intelligent appreciation and enjoyment of the art he practises throughout the land. It is not too much to say, perhaps, that in the course of another fifty or seventy-five years the devoted work of the many educators who are developing the appreciation of music in the ranks of the general student body in the United States, such as is accomplished at Montana University, will have materially raised the level of taste and discrimination of American musical audiences.

Macmillen Recitals in Providence and Detroit

Francis Macmillen, the well-known violinist, has been engaged for a recital to be given in Providence, R. I., in November, while another recent booking is for Detroit in February, as a feature of the Burnett course. Mr. Macmillen is spending his summer in New York, having taken a house whose front yard boasts one of the few trees on Manhattan Island. His recreation consists of more daily practice than most violinists would indulge in at the season's height, while week-end trips to the seashore provide a break in the routine.

ROANOKE CLUB GIVES CONCERTS TO PUBLIC

Unsuccessful in Starting Fund, Organization Perseveres in Its Purpose

ROANOKE, VA., July 27.—The Thursday Morning Music Club on June 1 offered \$100 to start a fund to provide free concerts in the city parks during the summer months, but so far the club has had no response from the public.

In spite of the lack of encouragement, the club has given two concerts, the first at Elmwood Park with the Norfolk & Western Railway Band, where the attendance was estimated at 5000, the second at Melrose Park with the Vinton Band, where fully 4000 people were present. The feature of these concerts is the singing. The Music Club provided printed copies of the words of a number of well-known songs, including "America" and "The Star-Spangled Banner," which were distributed in the audience. Led by a splendid chorus, the entire audience joined most heartily in the singing. The club is making every effort to continue these concerts in spite of every obstacle.

The Music Club has engaged the Russian Symphony Orchestra for the opening concert of the season in November.

At the annual election of officers of the Thursday Morning Music Club the following officers were chosen: Mrs. Ella Starkey, president; Mrs. D. W. Meadows, first vice-president; Mrs. E. G. Baldwin, second vice-president; Mrs. P. A. Blackwell, corresponding secretary; Blanche Deal, recording secretary; Mrs. J. P. Flippo, treasurer; Corinne Lockett, librarian; Mrs. Otis Mead, chairman choral committee; Mrs. Clarence Baker, chairman student membership; Daisy Wingfield, chairman altruistic committee; Mrs. E. G. Baldwin, chairman program committee. The Board of Governors is composed of Mrs. F. R. Hurt, Mrs. Mercer Hartman, Mrs. T. W. Spindle, Mrs. Maude Gorman, Virginia Michael and Grace Buford. M. D. H.

New Progressive Series Teachers in Columbus

COLUMBUS, OHIO, July 30.—Mildred Gardner, Alma Mohr and Mildred Tessier are three young teachers who will soon begin the use of the Progressive Series of Piano Lessons as set forth by the Art Publication Society of St. Louis and edited by Leopold Godowsky, Josef Hofmann, Emil Paur and Edgar Stillman-Kelley. A wide appeal is made to these teachers in this course, because it fits the pupils for their work in a logical manner, having a written recitation with every lesson and a quarterly examination which is graded as in the public schools, and full credits may be reasonably expected. E. M. S.

"Artist Finds Chief Solace in Happy Home," Says Mme. Gadski

"A woman artist needs the home more than the home needs her," is the firm conviction of Mme. Johanna Gadski. "Happy surroundings are absolutely essential to the development of a great artist, and it is through contented marriage that every woman, whether artistic or not, finds her chief solace. It always exasperates me to hear a singer say that a career and marriage are incompatible. I can name dozens of splendid artists who have hitched their wagons to a career and yet are good wives and mothers."



Prima Donna
Soprano

Madame EDVINA

EXCLUSIVE DIRECTION

IN CONCERT
Season 1916-1917

JOHN W. FROTHINGHAM, INC.

Aeolian Hall, New York

Western Associate: James E. Devoe, Dime Bank Building, Detroit

FIRST NEW YORK APPEARANCES, CARNEGIE HALL, TUESDAY AFTERNOONS, JANUARY 16th and 23d

LEO
JAN and
MISCHEL

CHERNIAVSKY

Brilliant Violin Virtuoso
Poet Pianist Great 'Cellist

Apply to MAUD ALLAN'S CO., Inc., 1005 Times Bldg., N. Y.
All Season 1916-17—HARRY W. BELL, BOOKING REPRESENTATIVE

MARGULIES TRIO

Adele Margulies, Pianist
Leopold Lichtenberg, Violinist
Alwin Schroeder, 'Cellist

STEINWAY
PIANO

N.Y. Evening Post: "The Leading Trio Organization in America"
Apply for Terms and Dates to Margulies Trio, 58 West 57th St., New York City

"God is Spirit"
"Consider the Lilies" By
"Japanese Lullaby"

Pub. by R. W. H. Heffelfinger, Los Angeles

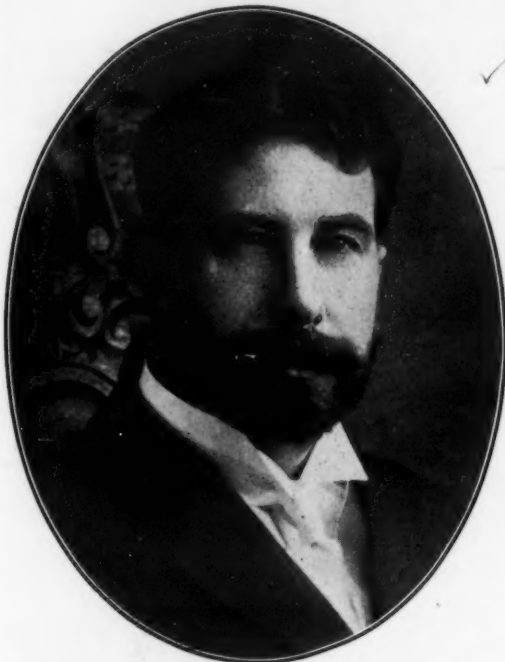
GERTRUDE ROSS

NEWARK COMPOSER HAS STERN IDEALS

Epic Spirit, Not the Lyric, Guides
Creative Inspiration of
Dr. Schaaf

NEWARK, N. J., Aug. 2.—A composer and essayist of whom histories of American music should some day make important mention is Dr. Edward O. Schaaf of Newark. As a composer Dr. Schaaf is known to audiences chiefly through the band concerts given in the Newark parks, for most of his works are in the form of quartets and symphonies, and they are by no means easy of performance.

Self-taught in music, taking his precepts wholly from the works of the masters, Dr. Schaaf is one of the most prolific and, if the writer's critical



Dr. Edward O. Schaaf, Composer, of Newark, N. J.

faculty does not play him false, one of the most significant composers of this country. Very few of Dr. Schaaf's works have been published, partly because of their dimensions, partly because he is a man who follows music because he is impelled to it and not because he desires or even cares for recognition.

Epic Sweep of His Music

The writer had the pleasure of hearing performed on the player piano several transcriptions of Dr. Schaaf's works. There were movements from a quartet and a symphony, a piece entitled "June," a toccata and "The Juggler." The vitality and vigor, the almost electrifying power and sweep of Dr. Schaaf's music are tremendous. He never lapses into sentimentality, he never relaxes from his seriousness and severity into a mood of placid tenderness. Dr. Schaaf is essentially an epic composer, and the lyric mood seldom possesses him. Moreover, he is a master of the programmatic genre in its healthiest form. His "June" can be described only as the spirit of June itself, and there is something significant in the fact that hearers often guess the title of the piece when they hear the music. His "Juggler" is a masterpiece of its kind. Pure in form and lucid in outline (for Dr. Schaaf is a man of uncompromising intellectuality in music), this piece possesses also all the vividness and unmistakability of impression that a work of this kind is expected to have.

Most of his works are still in manuscript and unknown to the public, but the frequency with which Dr. Schaaf's shorter pieces appear on the programs of the Newark band concerts is rather significant. Dr. Schaaf's works include six one-act operas and three larger ones, three string quartets and a symphony, a number of pieces for military band, including the state song, "Hail, New Jersey," piano pieces, four volumes of songs, two masses, and several theoretical works.

Player Piano Transcriptions

In order that his larger compositions might be heard in some form or other, Dr. Schaaf has made player piano roll transcriptions of some of his pieces. In his essay on "The Art of Player Piano Transcription" Dr. Schaaf lays down the principle that the player piano is an instrument with merits and demerits just as palpable as those of any other instrument, and that all music which is to be made into rolls must be transcribed in accordance with certain fundamental principles based on the nature and construction of the instrument. Just as certain devices, such as mixtures, must be used because of the peculiar nature of the organ, so certain devices must be employed in the transcription of player rolls. The writer thought that Dr. Schaaf had a particular method of playing the instrument, which seemed to lose its mechanical inflexibility under his hands, but the reason is to be found in the cutting of the roll and not in the method of performance. The essay on player piano transcription won much commendable recognition.

Dr. Schaaf has also written "A Study of Modern Operatic Art" and an analysis in four books of the full score of "Tannhäuser." This last is a very scholarly treatise and reveals a deep insight into the beauties of the Wagnerian score. It is dedicated "to uncompromising musical idealism." This dedication is quite sig-

nificant of the character of Dr. Schaaf himself, for he is dedicated to the same high idealism to which he devotes his book. Except that he has been made an honorary member of the American Federation of Musicians, he has received no honors and has sought none. He is by profession a physician, but by nature a musician and an idealist, a man of profound intellect. PHILIP GORDON.

CASALS PAYS VISIT TO SPAIN

Seeing His Relatives Chief Cause of 'Cellist's European Trip

The fact that Pablo Casals was nearly arrested as a spy when he was in Paris a year ago, did not prevent the Spanish 'cellist from returning to Europe this summer. The chief purpose of the trip was a visit to his relatives in Spain; for few artists are so devoted to their families as Casals, and few have done more to assist those near to him in sundry ways. Casals has a brother who has long been under the 'cellist's guidance, and who in the last two years has won a name for himself as a violinist, as a successful South American tour has testified.

Casals' misadventure in Paris last year happened in the most unexpected fashion. While traveling, he chanced to fall into conversation with a lady, and their talk naturally centered on the painful aspects of the war. They agreed that if all the soldiers of the belligerent nations refused to fight, war would cease for lack of fighters. Both humanitarians, they wished such a state of affairs might come to pass, and as the train made a good deal of noise they raised their voices the better to be heard. An official became suspicious, and the first thing Casals knew he was politely requested to stop off for an examination. Only the fact that the 'cellist is known as a member of the French Legion of Honor enabled him to proceed without being detained.

Varied Artist List for Saco Valley Festival

PORTLAND, ME., July 29.—The soloists who will take part in the Saco Valley Music Festival on Aug. 8 and 9 at Bridgton, Me., are Marie Sundelius, soprano; Mrs. Lillian Stradling, contralto; Mrs. Ruth Thayer Burnham, mezzo-contralto; Jose Shaun, tenor; Frederic Martin, basso; Earl V. Small, baritone; Thelma F. Pease, soprano; Adelaide Winthrop Wolcott, coloratura soprano; Llewellyn B. Cain, organizer and conductor.

William Simmons Sings at Island Heights Yacht Club

William Simmons, the popular New York baritone, was one of the soloists of an all-star concert at the Island Heights Yacht Club, Barnegat Bay, N. J., Friday evening, July 28. He was heard in the aria "Eri tu" from "The

Masked Ball" and as encores sang "My Star," by Rogers, and "The Ringers," by Lohr. Mr. Simmons was ably accompanied by William Janashek, the well-known pianist and accompanist. Mr. Simmons received a great ovation and will be heard in one of the Sunday night concerts in September.

Mr. Simmons left Sunday, July 30, for Ogonquit, Me., to spend the month of August with George Rasely and Lambert Murphy. Mr. Simmons will return to Litchfield, Conn., Aug. 25, and Washington, Conn., Aug. 26, where he will be heard as soloist in Bruch's "Cross of Fire," also in an excerpt from the opera "Prince Igor," by Borodin. Both of these concerts are under the direction of Arthur D. Woodruff.

Mme. Fonariova, Russian Singer, to Appear Here

Alexander Kahn recently received a cablegram from his London agent stating that Mme. Eugenie Fonariova, the Russian grand opera singer, had signed for appearances in the United States this fall. The singer sailed on the steamship New York.

Mr. Kahn told of the difficulties he had to procure the singer and of her experiences in Germany at the outbreak of the war. "Mme. Fonariova was in Brussels with the La Monnaie Opera Company in August, 1914," said Mr. Kahn. "Caught in the trap, the singer owed her escape to the courtesy of the late Marshal von der Goltz, then Governor General of Belgium. He had heard her sing, and he and his staff arranged that a series of operas be given, the price to be the safe conduct of the singer to a neutral country. In England Mme. Fonariova was aided by the Grand Duke Michael, her countryman, and the Countess of Torby, and became one of London's social favorites. She has devoted much of her time to the nursing of wounded soldiers."

Winifred Christie Charms as Harpsichord Player

Winifred Christie, the Scotch pianist, is at present giving recitals in California. It is not generally known that this accomplished player of the piano-forte also excels as a performer on the harpsichord. At a recital of music for this instrument which she gave on July 10 at Berkeley, she was heard by a very large and cultured audience, which heard her performance with unusual manifestations of delight, while she was obliged to add in all to her program some six numbers as encores.

New Teaching Associate for Ella May Smith in Columbus, Ohio

COLUMBUS, OHIO, July 30.—Mrs. Ada Bruce McDonnell, who makes a specialty of teaching the piano to children, will be associated with Mrs. Ella May Smith in her studio at 60 Jefferson Avenue, beginning in September.

MYRTLE ELVYN PIANISTE

Every Appearance an Artistic Triumph




Concerts now booking for season
1916-1917

Direction, ALBERT D. GOULD
300 So. Wabash Ave., Chicago

Kimball Piano Used

KAUFMANN



Vocal Studios

Will Reopen
Oct. 1.
Carnegie Hall
New York

The
Lehmann
Method
of Vocal Instruction

Minna Kaufmann

SOPRANO

Recitals now booking for 1916-1917

Address: 601-602 Carnegie Hall, New York
Personal Representative:
Miss Emma L. Trapper, 105 West 40th St.
New York

New England CONSERVATORY OF MUSIC

George W. Chadwick
Director

Year opens
Sept. 21st, 1916

BOSTON, MASS.

The Largest and Best Equipped School of Music

Located in the music center of America. It affords pupils the environment and atmosphere so necessary to a musical education. Its complete organization, its imposing Conservatory Building, splendid equipment, and the Residence Building offer exceptional facilities for students.

Complete Curriculum. Courses in every branch of Music, applied and theoretical, including Opera.

Owing to the practical training of students in our Normal Department, graduates are much in demand as teachers.

The free privileges of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student.

A Complete Orchestra offers advanced pupils in voice, piano, organ and violin experience in rehearsals and public appearances with orchestral accompaniment.

Dramatic Department. Practical training in acting.

RALPH L. FLANDERS, General Manager

"SOLDIERETTES" HEAR CONCERT AT SEATTLE RED CROSS TRAINING CAMP

Nellie Cornish, Head of Cornish School of Music, Arranges Program While Serving in Red Cross Work—Charles Lagourgue Leaves Seattle to Open School in Chicago—Reception in His Honor Given by Prominent Social Leaders and Members of Standard Grand Opera Company

SEATTLE, WASH., Aug. 1.—Music and "preparedness" were closely allied during the past week at Fort Lawton, where the Seattle Red Cross Training Camp has been held. One of the "soldierettes" was Nellie C. Cornish, head of the Cornish School of Music, and a very entertaining program was arranged by her Thursday evening, July 26, for the members of the camp and their friends. Those taking part were Louis Drentwett, the blind boy pianist; Miss Murphy and Mrs. Wheeler, sopranos; Ethel Murray, 'cellist; Leone Langdon, Anna G. Dall and Miss Cornish, pianists, and Elinore McCormack, interpretative dancing. Miss Murray played a new composition by Mr. Lagourgue, which was very pleasing. All the women of the camp were in khaki uniform, and the affair had quite a military aspect.

Charles Lagourgue, director of the Northwest Conservatory of Music and conductor of the Standard Grand Opera Company, is leaving this week for Chicago, where he is going to open a school of music on the plan of the Paris Conservatory. Later he plans to have a school in each large city of the United States. Mr. Lagourgue is a versatile musician, a composer, conductor and teacher. The Seattle school will be in charge of Ethel Murray.

Friends of Mr. Lagourgue arranged a reception at the Washington Annex July



Left to Right, Dorothea Hopper and Adene Solberg, Drummers; Miss Rutley, Nurse; Mrs. Hugh R. Rood, Honorary Colonel; Nellie C. Cornish, Head of the Cornish School of Music; Red Cross Training Camp, Seattle, Wash.

31 in his honor, and a beautiful loving cup was presented him in appreciation of his work in Seattle. The Lagourgue Chamber Music Society, which he started last year, gave music lovers an opportunity to hear much fine ensemble work. The following artists appeared on the musical program given during the reception: Kathleen Shippen, pianist; Mlle. Gabrielle Jolivet, dramatic reader; Mrs. Margaret Hemion, soprano; Mrs. Israel Nelson, mezzo-soprano; J. Harvey, tenor; L. Rhodes, basso; Maud White, soprano; F. Armstrong, violinist; Mrs. G. F. Russell, soprano; accompanists, Leone Langdon and Adrienne Marcovitch.

Those in charge of the entertainment were the French Consul, Louis Heritte and Mrs. Heritte; Mr. F. Tadama, the Dutch painter; Prof. C. A. Guerard, Harry Owen, Mrs. L. T. Dempsey, D. S. Craig of *Music and Musicians*, and members of the Standard Grand Opera Company.

The Philharmonic Orchestra, John Spargur, director, gave its third and last concert at Volunteer Park Sunday, July 30. These concerts have been very popular and it is hoped the city will provide more orchestral concerts another summer. Five band concerts were also given on the same day. A. M. G.

HEAR MME. SCHUMANN-HEINK

Audience of 9000 Welcomes Famous Contralto to Ocean Grove

OCEAN GROVE, N. J., July 23.—The third of the big concerts, given here last evening in the auditorium, was attended by more than 9000 persons, attracted by the fact that Mme. Ernestine Schumann-Heink was the soloist.

The singer was given a most enthusiastic welcome, and the applause which greeted each group of songs testified to the place which she holds with Ocean Grove audiences. She was liberal with encores, for which there were insistent demands.

Music Has Prominent Place on Program of Rotarians' Convention

CINCINNATI, OHIO, July 29.—At the international convention of Rotary Clubs, held at Cincinnati, Ohio, July 16-20, music played an important part. At the sectional meeting of the musicians (of which there are over 200 members of the 27,000 total membership of Rotary) the subjects of standardization, school credits, etc., were discussed. Robert Braun, principal of the Braun School of Music, Pottsville, Pa., was appointed international chairman of the Musicians' Section of Rotary Clubs to suc-

ceed Dr. Alexander T. Stewart, Oakland, Cal. Adolph Stadman of Cincinnati was reappointed vice-chairman. The newly elected Rotarian president, Arch Plumpff, of Cleveland, Ohio, is a music enthusiast and for several years he held the position of first flutist in the Cleveland Symphony Orchestra.

Benefits for Blinded Soldiers

Howard E. Potter of New York has arranged two benefit concerts for the British-French-Belgian Permanent Blind Fund which netted more than \$10,000. At the first performance held in Long Branch, on July 23, the assisting artists were Marie Dressler, Anna Held, Ross and Fenton and Mike Donlin. Moving pictures of the war taken at the front and sanctioned by the French Government were shown and Sergeant Major Middlemiss, blinded in the war, gave a short talk. At the second performance, in Atlantic City on July 30, the assisting artists were Anna Held, Louise Dressler and Helen Trix.

During the summer the Elizabeth Kelso Patterson School of Singing is being enlarged. It will reopen on Sept. 15 with a more comprehensive curriculum which will include classes in sight-singing and opera, besides Miss Patterson's classes in voice-placement and singing.

ORGANIST QUARLES AN ACTIVE FORCE IN ITHACA'S MUSIC



James T. Quarles, Organist of Cornell University and Assistant Professor of Music

ITHACA, N. Y., Aug. 4.—James T. Quarles, organist at Cornell University, has grown to be closely allied with all musical Ithaca since coming here some three years ago. The theoretical, historical and harmonic courses in the music department of the university are under his direction as well as that of counterpoint. The university conferred upon him last May the title of Assistant Professor of Music in recognition of the

exceptionally good work being done by him.

Mr. Quarles will spend his summer in Ithaca, where he has a charming home overlooking some of the most beautiful scenery to be found in this country. He is an ardent golfer and may be seen almost any afternoon on the links at the Country Club. Mr. Quarles also enjoys motoring and will take several short trips during the summer, although he will spend a great amount of time in preparing the work which he expects to do this fall in the various departments of which he is director. During the six weeks of summer school at the university two recitals have been given weekly by Mr. Quarles, one each week in the great Bailey Hall and the other in picturesque Sage Chapel, both belonging to the University Community. These recitals are free to the public and are of great educational value. N. G. B.

TEXAS PUPILS WITH CARUSON

Three Students from Border State Seek Instruction With Teacher

For three students to travel all the way from Texas in order to place themselves under the guidance of a New York vocal teacher is comparatively a rare happening. Guglielmo Caruson, the noted Italian baritone, furnishes a case in point. The other day Annie Mae Gorman, soprano; Lena Mendelssohn, lyric soprano, and Mrs. Marguerite Timberlaks, soprano, all of whom hail from Austin, Tex., visited Mr. Caruson's studio and were given a thorough vocal examination by the teacher. Miss Mendelssohn has already studied for two years with an Austin instructor, Mrs. Joan W. Graham, who sent her to New York for advanced study and finish under Mr. Caruson. Miss Gorman will take the full course of study with him. Mrs. Timberlaks studied under Mr. Caruson years ago. After her marriage she ceased, but reawakening ambition impelled her to resume her studies and work toward a career. All three, in Mr. Caruson's opinion, possess sufficient talent and evince enough sincerity of purpose to warrant prophesying for them a brilliant future.

Mrs. Caruson's artist-pupil, Neida Humphrey, the soprano, after last season's successful appearances, which included an appearance at the Metropolitan Opera House, has been engaged for a number of important concerts next season.

Philadelphia Musical Bureau Artists with Leps Orchestra

Wassili Leps and his Symphony Orchestra are playing their annual engagement at the popular summer park, Willow Grove, Pa., beginning on Sunday, July 30, and ending Aug. 19. Earle Waldo Marshall, the dramatic tenor, has been engaged as special soloist with Leps during his stay, and will have fourteen appearances with this organization. Marshall was the soloist at the first Sunday evening concert and his singing of an aria from "L'Africaine" brought forth a storm of applause, and the large audience would not permit him to retire until he had responded to a double encore.

Marie Stone Langston, the prominent contralto, is another of the popular artists engaged for a number of appearances, and she is booked extensively for the coming season.

Emil F. Schmidt, the concert master of the Leps Symphony Orchestra, whose beautiful solo playing is one of the features of the engagement, is the founder of the Schmidt String Quartet composed of Emil F. Schmidt, first violin; Louis Angeloty, second violin; Emil Hahl, viola, and William A. Schmidt, 'cello. It will be heard under the exclusive management of the Philadelphia Musical Bureau.

Fanning to Sing Group of Settings of His Own Poems

Next season Cecil Fanning is to include in all of his recital programs one group of American compositions which are settings of poems written by himself. Mr. Fanning has issued a book of verse through a London publisher. One of the compositions which he will use is "A Sicilian Spring," music by Francis Hendricks of Pueblo, Col.; another, a Cycle, "Mandeville," music by Mrs. E. L. Ashford of Nashville, Tenn. Mrs. H. H. A. Beach has made a brilliant setting of his poem "I," which he will include on these programs. Gertrude Ross, whose "War Trilogy" he often sings, has composed the music to an Irish poem of his, "The Cushia Bird," and Charles Wakefield Cadman has made one of his individual settings for "If I Could Bring You My Dreams."

CINCINNATI CONSERVATORY OF MUSIC

ESTABLISHED 1867

MISS BERTHA BAUR, Directress

All Departments of the Conservatory are open throughout the summer, as during the school year. Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.

ELOCUTION

MUSIC

LANGUAGES

Location ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue Free.

MISS BERTHA BAUR, Highland Ave., Oak St. and Burnet Ave., Cincinnati, O.

GEORGE HARRIS, JR. TENOR

EXCLUSIVE DIRECTION

Musicians Concert Management, Inc. Aeolian Hall, New York

MISS BEEBE TO MANAGE ENSEMBLE

Pianist Assumes Direction of New York Chamber Music Society

CAROLYN BEEBE, the New York pianist, will assume a new rôle during the coming season. Miss Beebe will undertake the business direction of the New York Chamber Music Society. Miss Beebe has won distinction in her ensemble playing aside from her reputation as a solo pianist and out of her love for concerted music Miss Beebe has given much attention to a unique body of instruments. She has conceived the idea of embodying in her programs the chamber music for wood winds, supplemented by strings and the piano, and with this in view she has surrounded herself with leading artists of their respective instruments.

Confident in the position of such an organization, and firm in her conviction that there is a wide field for herself and her artistic associates, Miss Beebe will assume the management of the New York Chamber Music Society.

Miss Beebe, who has appeared with prominent chamber music organizations, including the Kneisel Quartet and more recently an ensemble of her own, is planning an active campaign for herself and her associates.

The pianist was practically the controlling spirit of the Longy Chamber Music Organization as it was heard in a series of Aeolian Hall concerts and following the decision of Mr. Longy and his associates not to come to New York for a series, Miss Beebe joined forces with Gustave Langenus, then clarinet of the Barrère Ensemble and of the New York Symphony Orchestra. Besides, she added a string quintet which enabled her to fill a unique place. The wood winds will again be headed by Gustave Langenus, and it will include Henri de Busscher, oboe, of the New York Symphony Orchestra. Other players will be Ugo Savolini, bassoon; Josef Franzel, French horn, of the same orchestra; William Kincaid, flute, and Lawrence Whitcomb, English horn. The strings will be headed by the gifted French violinist, André Tourret, and will further include Herbert Corduan, Samuel Lifschey, Jacques Renard and Ludwig Manoly.

Varied Répertoire

While the répertoire will consist largely of works for the entire organization, Miss Beebe has arranged her affairs so that she can meet a demand for any sort of combination from sonata recitals for violin and piano, trio for piano, violin for 'cello, piano with string quartet



Carolyn Beebe, Gifted Pianist and Head of New York Chamber Music Society

or with wind quintet to appearances for the entire body of twelve players.

Miss Beebe's preparation for next season is far greater than as a member of her own organization, for she has a number of engagements already booked which will call for the concerto literature and works for recital programs.

An important asset of the New York Chamber Music Society is Miss Beebe's remarkable library of ensemble music. A number of excellent composers of this country have expressed the desire to write for such a combination of instruments as she presents.

Miss Beebe has made her plans with the idea of making permanent this form of chamber music. She has engaged Aeolian Hall not only for her series of concerts for next season, but she has already made her engagements of Aeolian Hall for several seasons ahead. She is at present at Mystic, Conn., where she is working out all the details of the business end of her work. She is gratified in the fact that she has already booked on excellent guarantees engagements for the entire organization for parts of the ensemble with and without piano, and for herself as soloist.

WHEN OPERA STARS STORM RABINOFF MERELY SMILES

JUST how an astute operatic impresario deals with the vagaries of the artistic temperament was disclosed by Max Rabinoff, head of the Boston National Grand Opera Company, in an interview written by Colgate Baker in the New York Review.

Said Mr. Rabinoff: "Almost every day I must spend hours with my artists listening to their troubles, comforting them, fixing things up for them and pacifying them in their moments of temporary aberration.

The Impresario's Curse

"The artistic temperament is the great curse of grand opera management. It breaks out in a kind of a brain storm just about so often and then, invariably the artist comes to have it out with the impresario."

"What is your recipe for treating fits of artistic temperament?" "I make it a rule to listen to everything that an angry singer has to say, patiently and sympathetically, and then I try and cheer them up and make light of the alleged trouble. The angrier they get the more I smile, and in the end I usually get what I want and make them forget that they ever had any trouble."

That smile of Mr. Rabinoff is famous in the grand opera world, says Mr. Baker. It is the greatest asset of the impresario and he makes full use of it. I recall one occasion when a celebrated tenor, who has a reputation for possessing a most exotic temperament, stormed into the offices of the Boston Opera Company to "have it out" with the impresario.

The tenor was ushered into the inner sanctum where Rabinoff greeted him with the most cordial of smiles. They remained in session for almost an hour and then the singer made his exit. On leaving he said:

"I went in there to demand everything that I wanted and before I left I had given Rabinoff everything that he wanted."

His Musical Environment

When asked how he came to be an impresario, Mr. Rabinoff replied:

"I love music and opera—you see, my father was a professor in the Conserva-

WORCESTER FESTIVAL PLANS

Florent Schmitt's Forty-seventh Psalm to Be Presented

WORCESTER, MASS., Aug. 5.—The fifty-ninth Worcester Music Festival will be held in Mechanics Hall, Sept. 25-29. The choral work selected for repetition this year is "The Children's Crusade," Pierné, which was given last year. Other choral works will be Rossini's "Stabat Mater" and the Florent Schmitt's "Forty-seventh Psalm." The festival will be conducted by Dr. Arthur Mees, with Gustav Strube as associate conductor. The orchestra will be composed of sixty players from the Boston Symphony.

President Arthur J. Bassett has engaged the following artists: Alma Gluck, Marie Sundelius, Florence Hinkle, Marcella Craft, Henriette Wakefield, Percy Grainger, Theo Karl, Lambert Murphy, Wilfred Glenn, and Marion Green.

Cecil Fanning to Sing Compositions of Long Beach, Cal., Students

At the High School, Long Beach, Cal., composition is not only in the curriculum, but its study is especially encouraged. At a recital which Cecil Fanning, the American baritone, gave there last spring, he sang a song which had been written by one of the students. When he returns to the school for a second engagement in the spring of 1917, a contest will have been held to determine the compositions most worthy of such presentation, and he will do a group of songs, all of which have been written by Long Beach students.

Boston Baritone to Give Recital at New York University

Albert Edmund Brown, baritone, who is under the management of A. H. Handley of Boston, Mass., was a visitor in New York recently. Mr. Brown will give a song recital at the New York University during the early part of the coming season. He has also been re-engaged as a soloist of the Handel & Haydn Society, Boston, where he has been singing for the past two years.

HERBERT L. CLARKE LEADS LARGE INDIANAPOLIS BAND

Sousa's Solo Cornetist Conducts 100 Local Musicians in Concert of the Protective Association

INDIANAPOLIS, IND., Aug. 2.—The big midsummer musical event was the monster band program given in the Coliseum on Tuesday evening, Aug. 1, the second annual concert, participated in by 100 musicians of the Indianapolis Musicians' Protective Association. On this occasion the band was conducted by Herbert L. Clarke, the first cornetist of Sousa's band, under whose bâton the massed band revealed excellent results.

The program, made up of good overtures, marches and other numbers, called for as many extras as the scheduled numbers, and these were given with much of Sousa's style. Mr. Clarke's cornet solos added to the joy of the evening. The applause coming from nearly 6000 listeners was most spontaneous from beginning to the end. Mr. Clarke was at one time associated with Indianapolis musicians when a resident here in his early youth, and he was generously welcomed by his former colleagues. Otto Weisman acted as assistant conductor. The great success of the concert is due to the concert committee, including the following:

Walter J. Ulrich, chairman; Clarence Adkins, Oscar Boecher, James Curley, Edward Danner, Maurice Keene, Jac. Lieder, George Mills, Harry O'Leary, Louis Ruth, Otto Weisman and Alfred Worth.

The Municipal Band and Indianapolis Military Band provide music for the parks. The Military Band gives the usual Friday night garden concerts in the German House and is proving an attraction.

It has been officially announced that the Boston Opera Company is to present four operas at the conclusion of the coming centennial celebration in October.

P. S.

New Haven Municipal Concert Held in a Yale Hall

NEW HAVEN, CONN., July 29.—Another large audience Sunday afternoon heard the municipal band concert which was held in Woolsey Hall because of the rain. A feature of the concert was the playing by the young cornetist, William Kuppi, seventeen years old, of Boston. Kuppi is a young Finlander. Ella Wheeler Wilcox, the poetess, is giving a series of musicales at her bungalow, "The Breakers," at Short Beach. Talent is secured from New Haven and New York. Alfred Newman, the talented young pianist, whose home is in this city, recently gave a recital at The Breakers and scored a brilliant success. The music arrangements for these events are in the hands of Ruth Helen Davis, the playwright.

New Haven has been selected as the city that will be the scene of the National Convention of Musicians in 1917. Elaborate plans are being made and committees composed of the most prominent musicians in the city have been selected.

A. T.



CARA
SAPIN
CONTRALTO
BOSTON OPERA COMPANY
Concert and Oratorio
Address: 535 Newbury Street Boston



GENEVA
JEFFERTS
Soprano
CONCERT AND ORATORIO
164 Prospect Street
PROVIDENCE, R. I.
Tel. Angell 437

GERTRUDE
HOLT
Soprano—Concert and Recital
Address: 260 Clark Road, BROOKLINE, MASS.

EVELYN
SCOTNEY
Soprano
In Australia—Summer 1916
Bookings of Season 1916-17
For New England—K. M. White, Colonial Building, Boston.
Elsewhere—Managing & Producing Co., 116 W. 39th St., New York.

HOWARD
WHITE
Basso

ARTHUR
WILSON
Voice Builder and Teacher of Singing
Mr. Wilson and assistants will teach during July and August at Wellfleet, Mass., on the Cape Cod shore, the work arranged particularly for professional singers and teachers.
88 Gainsborough Street BOSTON

BESSIE COLLIER ELLERY
VIOLINIST
Has appeared as soloist with the Boston Symphony, New York Symphony, St. Paul Symphony and New Haven Symphony Orchestras, and at the Worcester Festivals.
Address: 47 Winthrop Road, Brookline, Mass.

HARRIOT EUDORA BARROWS
VOCAL STUDIO: 609 PIERCE BLDG., BOSTON, MASS.

HELEN ALLEN HUNT
CONTRALTO SOLOIST AND TEACHER
STUDIO: 509 Pierce Bldg., Boston, Mass.

ARTHUR J. HUBBARD
VOCAL INSTRUCTION
BOSTON, MASS.
246 Huntington Ave.

ANNA FITZIU TO JOIN BRACALE OPERA COMPANY



Anna Fitziu, the Gifted Young American Soprano, at Her Summer Home, "Birds-nest," at Far Rockaway, Long Island

ANNA FITZIU, the gifted young American soprano who created the principal feminine rôle in the new Spanish opera "Goyescas" at the Metropolitan Opera House last January, has signed a contract for sixteen weeks to sing the principal soprano rôles with the Bracale Opera Company.

Miss Fitziu will join the opera company at San Francisco the latter part of October after she has fulfilled the concerts her manager, R. E. Johnston, has arranged for her during the month of October. After the opera season closes

(the opera company will appear in San Francisco, Oakland and Los Angeles, New Orleans, eight weeks at the National Opera House in Havana, and other towns in Cuba) Miss Fitziu will appear in concerts during March, April and May.

Several costume recitals have been arranged for Miss Fitziu and Andres de Seguro, basso of the Metropolitan Opera Company. R. E. Johnston has already booked Miss Fitziu for twenty-five concerts before and after the opera season.

Miss Fitziu has given several notable

week-end parties at her home—"Birds-nest"—in Far Rockaway. Among the guests were Antonio Scotti, Andres de Seguro, Hugh Allan, Mr. and Mrs. Leon Rothier, Dr. and Mrs. Sarnabus, Mr. Bodanzky, Lulu G. Breid, R. E. Johnston and others.

Miss Fitziu has been very fortunate

in having such a great artist as Antonio Scotti coach her on *Tosca*, *Butterfly*, *Manon*, and *Thais*, which she is going to do with the Bracale Opera Company next season. Incidentally, Miss Fitziu has become very proficient in the art of preparing spaghetti under the guidance of Mr. Scotti.

Photo © Aimé Dupont



FLORENCE HARDEMAN AS CONCERT GIVER DURING MAINE VISIT



Florence Hardeman, the Popular Violinist, Photographed During Visit in Maine

BANGOR, ME., Aug. 4.—Florence Hardeman, the well-known violinist, is the guest of the Misses Taney for a few weeks. On Aug. 18 Miss Hardeman will give a concert at Northport. The other artists will be Ethel Leginska, pianist, and Florence Larrabee, accompanist. While here Miss Hardeman will be the guest of Mr. and Mrs. Ira Cobe. Miss

Hardeman opens her season on Aug. 28 in Philadelphia with Sousa at Willow Grove. J. L. B.

ROYAL PLAYERS OF FLUTE

A Favorite Instrument of Many Kings from Ancient Times On

There used to be an old riddle, "What is worse than a flute?" To which the answer was, "Two flutes." Nevertheless, flute playing may be considered, like golf, the sport of kings. A footnote in H. Macauley Fitz-Gibbon's interesting work, "The Story of the Flute," tells us that: "The flute can boast that it is the only instrument on which a great sovereign has ever attained proficiency and for which a monarch has composed. Nevertheless, Frederick the Great was by no means the only flautist of royal blood. The infamous Nero was a flute player of some note in his day; King Auletes of Greece, the last of the Ptolemies and father of Cleopatra, played in public contests with professional flute players, and was inordinately proud of his performance. Our own bluff King Hal (Henry VIII) delighted in the flute and played it daily, says Holinshed (1577). Seventy-two flutes are mentioned in the inventory of his wardrobe, 1547. Some are of ivory, tipped with gold, others of glass and one of wood painted like glass. The same list mentions six fifes and numbers of recorders.

"Francis I of Austria (c. 1804), Joseph I of Hungary (1678-1711) and Frederick, Markgraf of Brandenburg-Culmbach-Bayreuth (1711-63) were flute players. Albert, Prince Consort of Queen Victoria, played well and took lessons from Benjamin Wells. Prince Nicholas of Greece is an accomplished flautist and has written a concerto on themes furnished by the compositions of Frederick the Great, some of whose instruments he possesses. The Count of Syracuse, brother of the King of Naples, learned the flute from Briccialdi in 1837. Moreover, Carmen Sylva, the Queen of

Lada Divides Summer Between New York Studio and Woodstock



Lada, the Dancer, at the Wheel of Her New Motor Car, with Her Mother, Mrs. William Schupp, and Helen Doyle Durett, the Violinist, in the Center

LADA, the distinctive dancer, is dividing her time this summer between her Riverside Drive studio, perched high on the top of the Chatsworth, and her rustic cottage at Woodstock, in Ulster County, New York. In order to add to her already large repertory a number of new dances required for her appearances this fall with the Russian Symphony Orchestra, and with an instrumental quartet from the same orchestra, Lada has found it impossible to give the summer over to the complete rest which she would welcome. However, her periods of work are broken into by delightful motor trips to Woodstock and other pleasant retreats, on which occasions she is usually accompanied by an automobile-load of friends.

Bohemia, is whispered to be a flautiste." Whether or not Carmen Sylva ever played the flute is open to doubt, but she certainly never was Queen of Bohemia.

"Carmen Sylva" was the pen-name of Elizabeth, Queen of Roumania, and her death occurred within the last few months.—*Etude*.

Artists Need Development on Human Side, Says Alma Gluck

Soprano Relates that the Reason Why She and Her Husband, Efrem Zimbalist, Withdrew from Concert Field for a Year, Was to Devote Themselves to Mental Growth Outside of Music

WHY Alma Gluck and her husband, Efrem Zimbalist, withdrew for a year from the concert stage was told by the singer in an interview recorded by William Armstrong in the *Musician*, and entitled "The Human Side of Development in Singing." Said Mme. Gluck: "When my husband, Mr. Zimbalist, and I decided to withdraw for a year from concert appearances, it was through desire to give ourselves up absolutely to mental growth in other things outside our music. Friends said to us that our withdrawal meant a degree of forgetfulness on the part of the public, and that

new artists would spring up to take our places. But alone through that very struggle we are bound to be the gainers."

Self-Plagiarists

Mme. Gluck spoke of the type of artists in which self-contemplation to the exclusion of all else, stifles hope. Such artists suffer from mental auto-intoxication. Charmed with compliments, they are lulled into self-complacency. They accept with satisfaction the place accorded them, not pausing to think of other and bigger things to be done beyond in order to hold the public firmly through an ever-growing authority in what they do. Instead they are, as it were, content to plagiarize themselves, to work on what they have done, and become mimics of themselves in consequence. Sadly enough, some become even their own caricatures in the process. Persons of this type, at the outset of their careers inspiring both hope and admiration, inevitably stop before they are great people.

"The more one understands virtuosity in writing, in painting, in motor cars, or in anything which goes to make the world more beautiful and livable, the more certain is a corresponding individual development to follow.

"Music makes a circle about one that chokes. One must break through and get into those ever widening circles beyond. And in the life of our busy world there are so many circles, each complete within itself, whether in art, science, literature, or mechanics! Each one of them offers tremendous gain to the musician who, through adaptability, intellectual appreciation, and sympathy, lives in them, and yearns mentally and humanly to know different people and the different set of interests which engage them.

"Music alone, like any other calling followed solely, narrows and cramps. Besides, music, to be at its best, reflects all life. A comprehensive thing it is, and properly to interpret it we should know not only music as an art, but all that we can mentally and spiritually assimilate and bring to it."

Views on Program Making

Concerning the matter of program making the soprano said:

"As to allowing audiences to dictate to singers what they should sing, that is an individual matter. The public is a great teacher, but to some it is very harmful. It is not pedantic—it takes what pleases it. But when the public is tired, it turns away.

"In the age in which we live, there is no excuse for staleness and repetition in the selection of songs for a program. We have so much more to choose from than singers had even fifty years ago. But in this matter of selection one should choose things of a variety to touch all. To accomplish it we should keep well in mind that the public is divided into two classes, our masters and our children, the very musical and those who have not gone so far in art. Therefore we must learn from the masters and teach the children.

"Certain things there are, however, which touch all equally. Take, for instance, as only two examples, 'Du, du

liegst mir im Herzen,' and 'My Old Kentucky Home.' I believe that in the farthest corners of the world, India, Japan, anywhere, sung from the heart, they will go straight to the heart with or without an understanding of the words.

To Learn and to Teach

"In short, considering the two divisions of an audience, I should say that it is the duty of the singer to learn from the one half of it, and to teach the other.

"If any were to ask me whether, after the present war is ended, Americans would in future study always at home instead of abroad, my answer would be, 'I hope so.' This is my reason:

"While studying music one should live and not neglect the other side of life away from art. The warmth of friendship, the sacrifices in life that relatives make necessary, form a great part of the future artist's development. Such must have friendly intercourse with human beings. In a foreign land, among a strange people, and likely in narrowed circumstances which bar freedom in associations, these conditions cannot exist. The prime thing is to live a perfectly natural and normal life while one is studying, and nowhere can that be done so well as in one's homeland.

More Than One Teacher

"In isolated cases great singers have

had but a single teacher. In my opinion, however, one should have several teachers to gain full development. And here in America we have a wealth of teachers, in addition to the many who come to sing and play to us.

"In this latter connection I would say that, to my way of thinking, a singer learns more by listening to a great violinist than by hearing a great singer. When I want to sing a phrase of four or five bars I always imagine that I am a violin. From such pianists as Paderewski, too, the singer by listening may learn so much in clarity and color, particularly in Chopin.

"In short the whole matter of a rounded musical training resolves itself into the fact with which I started: All lives contribute to our art, all art to our lives as artists."

Grace Bonner Williams's Voice "Carries" from Coast to Coast

TAUNTON, MASS., July 29.—An interesting feature of the annual dinner and Ladies' Night of the Taunton Chamber of Commerce, given recently in the Rink here, was the singing of Grace Bonner Williams, the well-known soprano, through the transcontinental telephone to California. Mrs. Williams sang to and talked with friends on the Pacific Coast and was heard distinctly.



Photo Matsone

DORA de **PHILLIPPE**
SOPRANO

Chicago Grand Opera Company
Season 1915-16

CONCERT, RECITALS,
AT HOMES, FESTIVALS

Season 1916-17

Address, Personal Representative:
ARTHUR S. PHINNEY,
108 W. 45th St., New York City



BRUNÉ-MARCUSSON
SOPRANO

CONCERTS and ORATORIO

2551 Jackson Blvd., Chicago

Phone West 661

Arthur Nevin

Composer and Teacher of Theory
PROFESSOR OF MUSIC, School of Fine Arts,
University of Kansas, Lawrence, Kansas



Elsa **COOK**
Lyons

Soprano

Concert, Oratorio and Recital

Mgt. Philadelphia Musical Bureau
507 Weightman Bldg. Phila., Pa. U.S.A.



Photo by Matsone.

Charles Dalmores

CELEBRATED TENOR

CHICAGO GRAND OPERA ASSOCIATION

BOOKING FOR 1916-1917—ALBERT D. GOULD, KIMBALL HALL, CHICAGO

TILLY KOENEN

DUTCH CONTRALTO

NOW IN AMERICA

Available for Festivals, Concerts, Orchestras, Etc.
SEASON 1915-1916, SEASON 1916-1917

BALDWIN PIANO

Exclusive Management **HARRY CULBERTSON** Fine Arts Bldg., Chicago, Ill.

ECHOES OF MUSIC ABROAD

Maurice Renaud Receives Red Ribbon of Legion of Honor for Bravery at the Front—Last Trace of Oscar Hammerstein Removed from London Opera House—Celebrated French Pianist Chooses Unique Setting for His Reappearance in Paris—Alfred Bruneau the Outstanding Personality at a National Festival of French Composers—Eminent Welsh Basso Shakes Off Retirement to Return to Concert Stage—Former Conductor of Manhattan Opera House Now with Carl Rosa Company—Music at a Standstill in Dublin

HERE is news pleasant to hear of a great singing actor who won a unique position for himself in the affections of New York opera lovers during his four seasons at the Manhattan Opera House. The announcement is made that the red ribbon of the Legion of Honor has just been bestowed upon Armand Croneau, sub-lieutenant in the 166th Regiment of French Infantry. Croneau is better known to the public as Maurice Renaud.

Ere this Renaud had been mentioned three times in Army orders. As everyone knows now, he enlisted as a private at fifty-two years of age. A Paris correspondent, writing of him to a London paper, says: "A friend of mine was a companion-in-arms of his during many months of fighting, and has often told me of the singer's gallantry. When not fighting in the trenches Renaud would untiringly delight his fellow troopers by singing to them."

AND now the last trace of Oscar Hammerstein's short-lived connection with the music life of London has disappeared. When he built the London Opera House, hoping with that sublime optimism which had enabled him to contribute some of the most significant chapters to operatic history in this country to revolutionize London's attitude toward opera, the American impresario's over-zealous architect had a statue of him placed conspicuously on the façade, all unknown to Mr. Hammerstein.

That it was crudely designed is evident from the way in which the *Observer* refers to it when it says that "ever since the house was built in 1911 the Mephistophelian countenance of Mr. Oscar Hammerstein has frowned on passers-by from over the main entrance. It has continued to frown in spite of the repeated changes of ownership which the building has undergone."

The other day workmen were seen busily engaged in chiseling out Mr. Hammerstein's features and by evening the last vestige of his association with this scene of an abandoned hope had been obliterated. Now the building, for the first time in its five years of existence, is housing a successful enterprise. Under the experienced Oswald Stoll's direction it is running a "revue" with two performances a day. But as Ethel Levey is the leading woman it is not without some connection with this country still.

BREAKING away from his retirement at his cottage near the Pyrenees, François Planté, the French pianist, did not choose the conventional concert room as the framework of his reappearance in Paris.

Reappearance, as a matter of fact, is scarcely the word. He refused to give concerts in the usual way. So, the Paris correspondent of the London *Daily Telegraph* writes, he chose as his concert room the crypt of a church near Passy, and he described his concerts as religious. Moreover, he decided that pianists should be heard and not seen. Therefore, in the crypt he was completely hidden behind a curtain of evergreens. Bells announced each piece he played, and no applause drew him from behind his screen of plants. It was only when the music was over that he appeared and received congratulations under the church porch. As he had finished playing, he thought he might show himself.

Planté "played with great taste a most eclectic program, including a pianoforte arrangement of the Allegretto of Beethoven's Eighth Symphony, which he describes as a religious march," and pieces by Liszt, Chopin and, among moderns, Albéric Magnard, killed in his cottage by

the invaders, and the Spaniard Granados.

The career of this artist, a celebrity of many years' standing, has been unlike that of any other pianist. It is now sixty-six years ago that, at eleven years of age, he took the first prize for pianoforte playing at the Conservatoire. After

piano music at his studio every Wednesday, between four and six. The public are invited."

EIGHT French composers conducting their own works at one concert—the last Colonne-Lamoureux concert—



Mme. Povla Frisch Singing "La Marseillaise"

Mme. Frisch is giving much pleasure and arousing great enthusiasm by singing to the wounded soldiers of France. Recently she sang at Anne Morgan's villa, now used as a hospital for the wounded. In the costume of "La République (Marianne)" she sang at the Allied Bazaar just previous to sailing for Paris, where she is preparing her next season's programs

that, instead of starting as a prodigy, he studied for ten years before playing again in public. A brilliant career followed but a few years ago he finally sought the seclusion of his farm in the South of France.

It is only since the war broke out and he has had to pay toll from his own family that he has again taken up his playing. First he gave concerts at Biarritz and Bayonne for war charities, and now he has reached Paris again, his concert there also being given in aid of the wounded soldiers.

A LONDON pianist has conceived a scheme for enlarging his public that is, to say the least, "different." This is the way his advertisement in the daily press runs: "Dalhousie Young will be playing Beethoven sonatas and other

gave Paris concertgoers a rare opportunity to compare the personalities as well as the musical idioms of some of their most popular creative artists. These eight "met for the first time on an equal footing to contribute to the glorification of French genius," we are told. But of them all—Saint-Saëns, Fauré, Bruneau, Erlanger, d'Indy, Dukas, Pierné and Chevillard—it was apparently Alfred Bruneau that made the outstanding impression.

Gabriel Fauré had just conducted his incidental music to "Shylock," a Harcourt comedy, "in tranquil fashion, letting the players go on almost unmolested," and "with faltering step" had come back twice or thrice to thank the public, when, "before the emotion caused by the sight of the venerable artist was quite dispelled, Alfred Bruneau appeared to drag us back to life and its tragedies."

Then Pétro J. Pétridis, writing in the London *Musical Times*, launches out upon this vivid description of what followed:

"Tall, bony, in a tightly buttoned frock coat, stepping firmly and holding high a face strangely reminiscent of that of Zola, he at once subdued both public and players with the force of his personality. All had the presentiment that something wild and tragic was going to take place. Penthesilea, queen of the Amazons, comes down from the cold steppes of Scythia, and with her virgin sisters rushes forth into the plains to kill Achilles, the most beautiful of the Hellenes. She threatens the hero with her implacable hatred, and swears to revenge the kings slain by him, the maids whose hearts he has conquered, the trophies he has won. In her mad ride the virgin queen little knows that before the day is over she will lie blood-stained in the dust, casting on the beautiful warrior a look full of love. What a subject for the dramatic powers of M. Bruneau.

"We listened first to a symphonic prelude, and then the charming voice of Marthe Chenal began telling us, in a calm, recitative-like manner, of the first wild ardor of the warrior queen. Little by little the recitative disappears under a martial frenzy pervading the music, and ascends to a dramatic climax of marvelous effect. Shudders took hold of us as we drew near to the fight. Suddenly, through storm and thunder of the orchestra, the voice of Mlle. Chenal pierced like a flash. The fatal blow is given, and there lies the virgin, a spear through her breast and a crimson stream gushing forth. The orchestra groans, moans and shrieks in desperate dissonances. Achilles comes forth to see the fallen foe. Their eyes meet. The dying queen expires, turning upon Achilles a fleeting glance of passionate love, born and dead in a moment. Dissonances melt away into beautiful chords, colored by flutes and harps. With throbbing hearts the audience relinquished the strong personality and virile music of Alfred Bruneau."

Claude Debussy did not participate in this national festival and he was missed, for "could he not offer priceless glimpses of the richness of the French soul by the contrast of his paganism with the catholicism of Vincent d'Indy?" Nor was Ravel included. The omissions were due in part, at least, to "the strife of schools."

UNEXPECTEDLY, though not surprisingly, a way has been found to keep at least one of the Firing Line Concert Parties intact after returning from the front. As a rule these little companies, organized by Lena Ashwell's committee, go out for six weeks and during that time give two and sometimes three concerts a day to the soldiers stationed "behind the lines."

One of the latest of these parties to return was promptly engaged to appear at the London "three-a-day" Coliseum, and it is not at all unlikely that engagements in the music halls of other cities will follow.

These concert parties usually consist of four musicians and "Peter"—"Peter" being the pianoforte carried along, though probably only the Tommies can explain why it is so dubbed. The expense works out at an average rate of about \$10 a concert and the concerts are given to perhaps 200 men in a hospital or to 2000 in a hut.

ANOTHER case of a retired singer's being shaken out of the tranquility of private life by the spirit of war time is that of David Frangcon Davies, remembered on this side of the water as an oratorio singer of the soundest traditions. This distinguished Welsh basso has decided to return to the concert stage and his London managers are announcing, accordingly, that he will be available from September on through the season.

The news of his return has been received with pleasure on the part of the English music public. The London *Musical News*, recalling him as one of the foremost of British singers and teachers some years ago, notes that though his book, "The Singing of the Future," contained views that were not universally accepted, no one can deny that he was a powerful personality in the singing world. "He suffered in some

[Continued on page 18]

FLORIO

TEACHER OF SINGING

Grand Opera Tenor (formerly La Scala Milan and Leading Vocal Instructor of Berlin). A REAL "MASTER" who can interpret and a thorough musician. Specialist of the "VOCE POSTATA" (Golden secret of Italian voice placement), the whole foundation of "bel canto," thereby giving to the ambitious vocal student that pure sweet quality which cannot be obtained by physical force or unscientific teaching. Pupils coached for grand or light opera, concert and oratorio.—Studio: 177 W. 88th St., N. Y. City, Phone 7127 River

YEATMAN GRIFFITH

Teacher of Florence Macbeth and many other prominent artists and teachers. STUDIOS: 318 W. 83d St. New York, Tel. 8537 Schuyler

Guilmant Organ School

DR. WILLIAM C. CARL, Director

Six Free Scholarships
Send for Catalog

44 W. 12th Street, New York

ECHOES OF MUSIC ABROAD

[Continued from page 17]

degree from the overbooming of agents, and it is well known that this did him no good in America."

Then came the tragedy of his life. He was laid low for years by a grievous malady and it was thought that his career was at an end. Now, however, he has been cured and it is taken as a matter of course that even his "technical opponents" will be glad to see him back on the concert stage, for "whatever may be thought of his methods in detail there is no doubt that he was a past master of style."

Within the past year a daughter of his has appeared on the London concert stage. His son went to the front during the first year of the war.

AS a "Where are they now?" item it is of some interest to old Manhattan Opera House "fans" that Henriquez de la Fuente, the Belgian conductor, who succeeded Cleofonte Campanini the last year of Oscar Hammerstein's opera war, is now one of the conductors of the Carl Rosa Company in England. It is the

oldest of England's opera-in-English organizations. Arthur Fagge, experienced as a London choral concert conductor, has been engaged as an associate conductor for next season.

MUSIC seems to have fallen upon hard times in Ireland. It is taken as a sign of its decadence in Dublin that at present the Irish metropolis is without a concert hall. The Rotunda is now a moving picture theater, the old Royal University Buildings are no longer available and the Ancient Concert Rooms are gone. Moreover, one of the foremost of Dublin's violinists, Simonetti, is playing nightly at a "movie" house with a "star musical combination."

THE English 'cellist, Arthur Williams, was one of the prisoners interned at Ruhleben at the beginning of the war. Last February he was sent back to England in an exchange of sick prisoners, as his health was, as it appeared, completely broken. As a result of being cared for at home for five months he has now reappeared on the London concert stage.

J. L. H.

RISK IN CONCERT GIVING—WHO SHOULD ASSUME IT?

THERE are few subjects in connection with the musical profession that are discussed oftener than the problem as to who should shoulder the financial responsibilities of a concert, as the *Clef* reminds us. Artist, artist's manager or local manager? It is bad enough to do justice between two, but when there are three in court, one would rather postpone judgment indefinitely. Says the artist, "I studied and struggled for years to acquire my profession. Why should I take the financial risks of educating and entertaining the public?"

The artist from his standpoint is right. Now hear our fellow manager: "How unfair such attitude," says he. "Does the artist not market his talent when he enters the concert field? Such being the case, is he not a party in a business deal and as such why should he not bear part of the risks and not merely hold out his hands for profits?"

Be it said in all the spirit of commercial justice that Mr. Manager is also right. At least surely so from a managerial standpoint.

Then you confront Mr. Local Manager. "I am but a local agent for your artists. Why should I educate our people at my expense, knowing that to a great extent the actual drawing power

of most artists is either greatly exaggerated or next to nil? If you believe that your artist can produce in dollars and cents what you ask for his appearance, why do you hesitate to put his drawing power to test by presenting him on his own risk, and pay me a fair percentage for my work?"

Unless the local manager is absolutely sure that there will be no want of an audience which will assure him peaceful nights before the concert (and incidentally a check for the artist which will have funds to greet it when presented) he is perfectly justified in expressing the views as above.

SHERWOOD SCHOOL'S RECITAL

Program for Summer Class Given with Fine Results

CHICAGO, July 29.—The Sherwood Music School is teaching the largest class of teachers this summer that has attended the school since it was organized. The class in pedagogy comprises students from nearly every state in the union.

A program for the summer class last week was furnished by David Duggan and Georgia Kober, who gave a recital, assisted by Walter Keller, Martha Stelvel and Mrs. Lulu Jones Downing. Mrs. Downing gave her "Good Fairy" music and the "Pipes of Pan."

Georgia Kober, head of the Sherwood Music School, will give her Chicago recital Nov. 5 in the Fine Arts Theater and her New York recital Feb. 7. The New York recital will be under the direction of Daniel Mayer. Miss Kober will also tour the South in a series of piano concerts.

Should Be in Every Music Lover's Home

To the Editor of MUSICAL AMERICA: Enclose renewal of my subscription to your paper. I find it should be in every musiclover's home.

Wish you all success.

Truly yours,
JOSEPH M. GILL.
Phillipsburg, Pa., July 31, 1916.

Atlanta Organist Gives Recital

ATLANTA, GA., Aug. 1.—For the first time in Months Atlanta is doing without Sunday afternoon free organ recitals, owing to the absence of the municipal organist, Charles A. Sheldon, Jr., on his vacation. Organ music lovers last Sunday flocked to hear a recital given at the Harris Street Presbyterian Church by Edna Bartholomew. There were a number of pleasing works and a splendid performance of Wagner's Prelude to "Lohengrin" and the "War March of Rienzi."

At Piedmont and Grant parks Sunday

afternoons Cal C. Barbe is arranging programs for open-air concerts that are invariably drawing big attendance.
L. K. S.

BARITONE BASTEDO TO APPEAR ON TOUR WITH MARY GARDEN



Orrin Bastedo, Baritone, with His Daughter at His Summer Home in the Adirondacks

Orrin Bastedo, the baritone, is spending the summer at "Camp Rest Haven," Merrill, N. Y., in the Adirondack Mountains with Mrs. Bastedo and their two-year old daughter, Dolce Bastedo.

Romualdo Sapio, (formerly conductor of the Metropolitan Opera Company) and his wife are spending the summer with Mr. and Mrs. Bastedo at their camp. Mr. Sapio is coaching Mr. Bastedo in the principal operatic baritone rôles.

Mr. Bastedo will be the assisting artist with Mary Garden when she makes her concert tour next March. Mr. Bastedo will appear on the same program with Miss Garden at the Biltmore Friday Morning Musicales, December 1. His tour is being booked by Manager R. E. Johnston.

Annie Friedberg, the New York concert manager, has just booked two of her artists, Marcia van Dresser from the Chicago Opera Company and Wassily Besekirsky, the Russian violinist, to appear at the Columbia University concert course for next season.

A son was born to Albert von Doenhoff, the pianist, and his wife, on Sunday, July 30.

MELBOURNE AUDIENCE GIVES MELBA OVATION

First Public Appearance of Diva Signal for Rare Tribute—Raising Funds for Russian Ambulance

MELBOURNE, AUSTRALIA, July 5.—A tribute rarely given by an Australian audience was tendered Mme. Nellie Melba, when she appeared here in a scene from the Verdi "Otello" on June 24, her only public appearance since returning to Australia.

The diva appeared with the Melbourne Repertory Company, Fritz Hart, conductor, and was literally buried in the showers of floral offerings. When Mme. Melba's arms were heaped with roses and the flowers were piled clear across the stage, women in the audience continued to throw their bouquets to the stage, with the result that the orchestra was bombarded with a storm of roses and violets. The applause continued until Mme. Melba had taken a dozen curtain calls, and finally came out to thank the audience for their kindness. "It is very beautiful to be home," she said.

The diva is heading a working committee that is engaged in making an appeal for funds to provide for the raising of a field ambulance for service with the Russian army. The plan is under the personal patronage of H. I. H., the Empress of Russia.

ROTARY CLUB FINANCES MUSIC

Business Men of Scranton, Pa., Offer Backing to Symphony Orchestra

SCRANTON, PA., July 28.—An enthusiastic and well-attended meeting of the Scranton Symphony Orchestra was held last evening to consider the offer of the Rotary Club to finance the society's future activities. Much gratitude was expressed by the orchestra members that Scranton has a body of men public-spirited enough to come to the rescue of a musical organization that for more than twenty years has aimed to give the general public music of a high order under a big financial handicap.

The Symphony Orchestra has during the past winter given many splendid concerts under the direction of the Century Club and, with the offer of the Rotarians, these concerts will become even better. The fund to be raised by the Rotarians the coming season will provide for three concerts. W. R. H.

American Music Lovers World's Greatest Bargain Hunters, Says Hammerstein

One cause of the gathering of a throng of 8,000 to hear Johanna Gadski and the Civic Orchestral Society at Madison Square Garden on August 1 was summed up thus by the whispered word of Oscar Hammerstein as he left the hall: "Mark my word, the greatest bargain hunter in the world is the American music lover."

Granberry Piano School SUMMER NORMAL

Art of Playing | For Booklet Address
Art of Teaching | Carnegie Hall, New York



Mme.
BUCKHOUT
Soprano

"The Singer of Dedicated Songs."
265 CENTRAL PARK W.
Tel. 5368 Schuyler
New York

FRANK
POLLOCK
OPERATIC TENOR

Management:
MRS. HERMAN LEWIS, Inc.
402 Madison Ave. (Carlton Chambers), New York

IRENE

Pawloska

Mezzo-Soprano
CHICAGO GRAND OPERA COMPANY
Address: 1707 Estes Avenue, Chicago

LILA ROBESON
CONCERT CONTRALTO METROPOLITAN OPERA COMPANY RECITAL
Address c/o Metropolitan Opera Co.



NANÀ GENOVESE

MEZZO-SOPRANO

OPERA—CONCERTS—RECITALS

VOCAL STUDIO

Metropolitan Opera House Building

Management: ANNIE FRIEDBERG
1425 Broadway, New York

WILH. AUGSTEIN
STUDIO: METROPOLITAN OPERA HOUSE
1425 BROADWAY, NEW YORK

VOCAL TEACHER

Exponent of the school of the late
FRANK KING CLARK



LOUIS CORNELL
PIANIST

STUDIO: CARNEGIE HALL, N. Y.

Tel. Circle 1350

Management:

Loudon Charlton, Carnegie Hall

PAUL DUFALT

TENOR

NOW IN AUSTRALIA

c/o Frederic Shipman, Hotel Australia, Sydney, N.S.W.

Chicago Musical College

624 S. Michigan Boulevard (50th Year)

DR. F. ZIEGFELD, President Emeritus FELIX BOROWSKI, Pres CARL D. KINSEY, Mgr.

MARIAN WRIGHT POWERS

COLORATURA SOPRANO

SONG RECITALS

PRIVATE MUSICALES—ORATORIO

Personal Representative, E. F. Gray

NOW BOOKING

Management

HAENSEL AND JONES

Aeolian Hall, N. Y. City

HOME STUDY FOR LONDON SCHOLARSHIP WINNER

Young Recipient of Mendelssohn Prize to Continue Work at Royal Academy, Although Before the War It Was Customary to Send Winner to Germany—Clara Butt, Ysaye and Arthur de Greef in Concert Which Celebrates Belgium's Independence Day—Mozart Revival at Opera

LONDON, July 24, 1916.

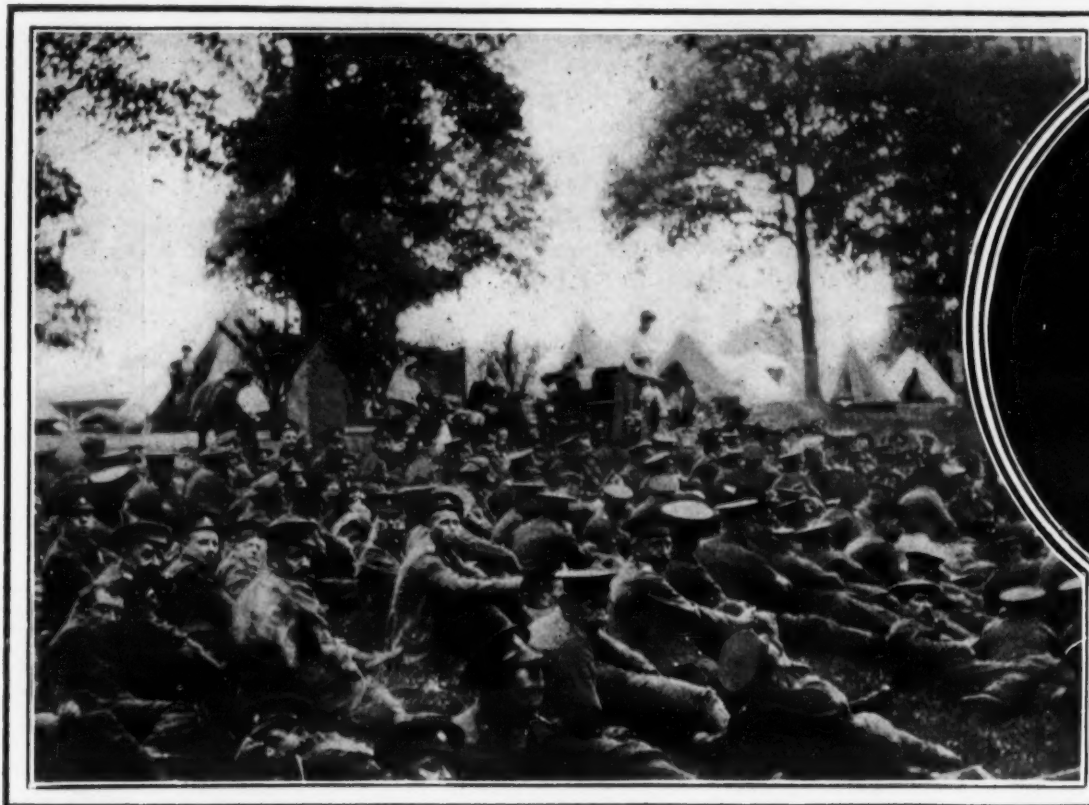
MUSICAL interest of the week has been centered on the opera and the winner of the much coveted Mendelssohn Scholarship. At the opera it is the production of Mozart's "Il Seraglio" which claims attention and this evening will be a red-letter day at the Aldwych, for the first performance is in aid of the children of the late Señor Granados, who lost his life in the torpedoing of the Sussex. Therefore the prices have been doubled and all the leading society beauties will sell the programs. Among those who have given their immediate patronage are the French, Russian, Italian and Spanish Ambassadors, the Prime Minister and Mrs. Asquith, the Right Hon. A. J. Balfour, the Duke and Duchess of Wellington, Lord and Lady Wimborne, Lord Milner, Lord Denbigh, Lady Cunard and the new war minister, Mr. Lloyd George.

This is the first performance of "Il Seraglio" for six years. Then it was given at His Majesty's Theater during the Mozart Festival when Sir Thomas Beecham embarked on his first operatic venture. It will be mounted and dressed lavishly and for its interpreters we have Mignon Nevada, Bessie Tyas, Maurice D'Oisly, Robert Radford, Albert Heather and Frederick Austin. The original title of the opera was "Die Entführung aus dem Serail," which should be "The Escape from the Harem," surely a more attractive and descriptive title when given in English, yet "Il Seraglio" it was and still is and this wonderful musical peg on which to hang the most gorgeous Eastern setting will doubtless draw all London, even as "The Magic Flute" has proved itself to be some flute! and last week there was a very perfect performance of the opera with Miriam Licette as *Pamina*.

The Scholarship

The Mendelssohn Scholarship is the foremost musical prize open to music students of either sex and its chief qualification is a marked talent for composition. It has just been won by Philip Levi, the seventeen-year-old son of the late Signor Edgardo Levi, and the youngest scholar to gain this honor with the exception of Sir Arthur Sullivan, who won it when only fourteen. It has been the custom to send the winner to pursue his studies in Germany, but Philip Levi is entirely home-trained and will continue his studies at the Royal Academy of Music under Frederick Corder, a former Mendelssohn scholar.

Lena Ashwell's Firing Line Concert Party has proved one of the most enjoyable and attractive items the Coliseum bill has boasted for some time. Walter Hyde and Charles Tree are the vocalists, Percy Sharman the violinist, Arthur Fagge the pianist and conductor and Nelson Jackson the comedian, accompanied by the very same Little Peter that has done such yeoman's service "somewhere in France"; in other words, Little Peter is the company's portable piano. He occupies the middle of the stage and the artists sit around on packing cases and give a really splendid and invigorating performance.



A Firing Line Concert—"Somewhere in France." On the right: Miriam Licette, a Brilliant Young English Soprano, with Beecham Forces



Everywhere we have been confronted by the evidences of really remarkable budding geniuses, for this week we have had the concerts of the pupils of George Woodhouse, Tobias Matthay, Blanche Marchesi, Amy Sherwin, Mathilde Verne, the London School of Opera and the Royal College and the Royal Academy of Music.

The pupils of Mr. Woodhouse gave a really notable concert and provided a quite unusual program. Very much more should be heard of Eurydice Draconi, who played Scriabin's Fifth Sonata and two pieces by Ravel and Debussy, or Evelyn Crossland and also of a child, Gabrielle Burke, who played Rebikoff's "Tableaux Enfantins" to the delight of her tiny self and her audience.

The annual distribution of prizes and medals at the Royal Academy of Music in the Queen's Hall brought together a fine array of pretty young students. The first function is the giving of these medals and prizes and it was performed by Mrs. Trefall. The Dove Prize was won by Winifred May Small, the Walter Macfarren Gold Medal (for piano) by Lilas Mackinnon and Egerton Tidmarsh, the Parepa-Rosa Gold Medal by Gladys Partridge, the Charles Lucas Silver Medal by Arthur Sanford, the Sterndale Bennett prize by Dorothy Howell, the Philo Agnew prize by Leo Livens and the Challen Gold Medal by Philip Levi. Naturally in war-time the girls "had it," but the numbers of students have not diminished and the standard of work is high and the entries for the coming term almost phenomenal.

Marchesi Pupils Heard

Blanche Marchesi's pupils gave their annual concert in Steinway Hall, an interesting and varied program, among which notable performances were given by Miss Desmond, who leaves her studies this term to join the Carl Rosa Opera Company, Laura Sharpe's charming singing of Mimi's song from "La Bohème" and Constance Laite's singing of a scene from "Les Huguenots."

The London School of Opera gave its excellent performance in the Wellington Hall, St. John's Wood. Kate Campion undertook the part of *Pamina* in the scene with the Genii in "The Magic Flute" and also *Donna Elvira* in "Don Giovanni," proving herself to be a singer of great promise, while Helen Barrigan as the *Donna Anna*, Charles Thomas the *Don Giovanni*, and Harrison Cook the *Leporello* all did most excellent work. The last act of "Otello" was given by Clara Simons, Georg Pawlo, Gladys Palmer and Charles Thomas, and the prison scene from "Faust" by Laura Evans-Williams, Gwynne Davies and Harrison Cooke.

The pupils of Tobias Matthay brought their series of concerts to a close (they were in aid of the Red Cross Fund) and the first half of the program was devoted to his pupils who have done so well at the Royal Academy of Music and the second half to the senior pupils of his own school. In the series some forty performers have appeared, all reaching very high standards and all speaking well for home training.

Belgian Day

Belgian Independence Day was duly celebrated everywhere, but very specially at the Royal Albert Hall, where a splendid concert was given in aid of the Belgian Charity Funds. Mme. Clara Butt sang, Arthur de Greef and Eugene Ysaye played, and the celebrated Private Military Band of H. M. King Albert came over for the occasion. It has also given an open air concert in the grounds of the Chelsea Hospital.

Miriam Licette, the brilliant young English soprano, who is now the leading dramatic soprano of the Beecham Opera Company, has just scored phenomenal successes as *Desdemona* and *Marguerite*. She is a native of Chester, but spent the early part of her life in Liverpool, being educated at Lowther College, Lytham, where she began her musical studies. Later on she went to Paris, by the advice of Mme. Melba, and there worked under the late Mathilde Marchesi, who took the greatest interest in her, and she has also had the advantage of much help from Melba. Mme. Licette went to Milan to work at opera under Cavaliere Sabatini and there she made a most successful début in the title part of "Madame Butterfly" at the Adriano Theater, and from there she was engaged to sing at the famous Carlo-Felice Theater in Genoa, under the direction of Mancinelli. Her first appearance in London was made in June of last year at an orchestral concert in the Royal Albert Hall and from that she was engaged by Sir Thomas Beecham for his opera season at the Shaftesbury Theater to sing *Juliet* at his opening and later performances.

Mme. Licette has also made great successes on the concert platform.

More Russian Music

Mr. Bonell, the Russian baritone, gave an excellent concert in the beautiful Salle of Sunderland House, by kind permission of the Duchess of Marlborough. He sang songs by Slonoff and Sokhnovsky, and the death scene from "Boris Godounow," giving that most difficult excerpt with most remarkable effect and showing vocal and operatic gifts of the highest order. He was ably assisted by Vladimir Rosing and Lena Kintorovitch

and all were accompanied by Manlio di Veroli.

That most popular and now flourishing body, the Music Club, gave its last evening for the season in the Grafton Galleries. That the music was perfect we know when we say William Murdoch and the London String Quartet played it, and songs were added by Rosina Buckmann, Frederick Blamey and Robert Radford. At the opening concert for next season the guest of the evening will be Eugene Ysaye. H. T.

MISS DE TRÉVILLE AT STAMFORD

"Three Centuries of Prime Donne" Given Before Large Audience

STAMFORD, N. Y., Aug. 5.—The costume-recital given last night by Yvonne de Tréville in the Opera House was attended by a very large audience which came from many of the adjoining towns as well as Stamford.

Miss de Tréville was remembered by most of the residents of Stamford as a little girl who often played the harp in the Methodist Church here, on summer Sunday mornings.

"Three Centuries of Prime Donne" had some changes made in its program in order to include some of the old favorites which were added as encores. The "Thistledown" composed for Miss de Tréville by Charles Wakefield Cadman, was a feature of the program. Florence McMillan came up from New York to accompany Miss de Tréville.

Montclair Hears Open-Air Concert

MONTCLAIR, N. J., Aug. 3.—An open-air orchestral concert was given last night on the grounds of the Montclair Athletic Club, with Franz Kaltenborn and his thirty-six players as the attraction. About 600 persons were in attendance. A mixed program, catering to all tastes, including the "Rienzi" Overture, Liszt's Symphonic Poem, "Les Préludes"; a Strauss waltz, Victor Herbert's "Red Mill" selections and many others.

W. F. U.

A new musical spectacle entitled "Prince Silverwings," has just been completed by Mrs. Carter H. Harrison, wife of the former Mayor of Chicago, L. Frank Baum, and Dr. Hugo Felix, the composer of "Pom-Pom." The operetta, which will be produced in New York or Chicago this winter, will be elaborately mounted, inasmuch as a six-reel feature motion picture will be made of it. The play itself and the film version may be shown at the same time at different theaters in the same city.

OSCAR SEAGLE, Baritone

SEASON 1916-1917 NOW RAPIDLY BOOKING

Exclusive Management: FLORENCE L. PEASE,

1 West 34th Street, New York City

MUSICAL AMERICA

Published Every Saturday at 505 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:

Suite 1453, Railway Exchange,
Jackson and Michigan
Boulevards, Telephone
Harrison 4383

Margie A. McLeod, Manager
Maurice Rosenfeld and Farn-
worth Wright, Correspondents

CINCINNATI OFFICE:

Mrs. Lewis Hillhouse,
of the Cincinnati "Times Star"
1542 St. Leger Place

BOSTON OFFICE:

Wendell H. Luze, Manager
Room 1011, 120 Boylston Street
Telephone 570 Oxford

PHILADELPHIA OFFICE:

Arthur L. Tubbs, Manager
100 Middle City Building
34 So. 17th St.
Telephone, Locust 2749

SAN FRANCISCO:

Thomas Nunan
San Francisco "Examiner"

ALBANY, N. Y., W. A. Hoffman,
6 Oak St.

ATLANTA, Ga., Linton K.
Starr, Atlanta "Journal."

BALTIMORE, Md., Franz C.
Bornschein, 708 East 20th St.

BANGOR, Me., June L. Bright,
765 Hammond St.

BROOKLYN, N. Y., George C.
Turner, 4 West 29th St., Man-
hattan

BUFFALO, N. Y., Mrs. Frances
Helen Humphrey, 199 Allen
St.

CLEVELAND, O., Mrs. Alice
Bradley, 2081 East 36th St.

COLUMBUS, O., Mrs. Ella May
Smith, 60 Jefferson Ave.

DALLAS, Tex., Earle D. Beh-
rends, 4943 Victor St. 'Phone
H 52

DAVENPORT, Ia., Lewis B.
Canterbury, 2507 Fulton Ave.

DENVER, Col., John C. Wil-
cox, Wolfe Hall

DES MOINES, Ia., George F.
Orden, 1724 22nd St.

DETROIT, Mich., Dr. Earl C.
Barkley, 703 Gas Office Bldg.

DUBUQUE, Ia., J. F. Otto, Con-
servatory of Music

DULUTH, Minn., Mrs. George
Richards, 212 S. 16th St.

GALVESTON, Tex., Vera D.
Ellis, 519-15th St.

GRAND RAPIDS, Mich., Eva
Hemmingway, 65-66 Powers
Theater

HARTFORD, Conn., Thomas
E. Couch, 315 Conn. Mutual
Bldg.

HOUSTON, Tex., Mrs. Wille
Hutcheson, Houston "Post."

INDIANAPOLIS, Ind., Pauline
Schellachmidt, 1220 N. Ala-
bama St.

KANSAS CITY, Mo., Sarah
Ellen Barnes, 512 Olive St.

LOS ANGELES, Cal., W. F.
Gates, 1466 West 49th St.

LOUISVILLE, Ky., Harvey W.
Peake, New Albany, Ind.

MEMPHIS, Tenn., Mrs. Nola
Nance Oliver, 605 Glaslyn Bldg.

MILWAUKEE, Wis., Justin E.
McCarthy, c-o "Evening Wis-
consin."

MOLINE and ROCK ISLAND,
Ill., Mary Lindsay Oliver, 1525
Fifth Ave., Moline

MONTREAL, Can., Mrs. Eldred
Archibald, 39 Second St., St.
Lambert, P. Q.

NASHVILLE, Tenn., Elizabeth
Elliott, 704 Demonbreun St.

NEWARK, N. J., Philip Gordon,
158 Bergen St.

NEW ORLEANS, La., David B.
Fischer, 1122 Jackson Avenue.

OMAHA, Neb., Edith L. Wag-
oner, 12 Mason Apartments.

PITTSBURGH, Pa., E. C. Sykes,
"Chronicle Telegraph."

PORTLAND, Me., Alfred Brink-
ler, 104 Park St.

PORTLAND, Ore., Helena
Clarke, 715 Johnson St.

PROVIDENCE, R. I., Allan Pot-
ter, 63 Haskins St.

RICHMOND, Va., Wm. G. Ow-
ens, care of "News Leader."

ROCHESTER, N. Y., Mrs. Mary
Ertz Will, 163 Saratoga St.

SALT LAKE CITY, Utah, Zora
A. Shaw, 849 E. 2nd St.

SAVANNAH, Ga., Mrs. W. H.
Teasdale, 537 Maupass St.

SAN ANTONIO, Tex., Mrs.
Clara D. Madison, 116 W. El-
mira St.

SEATTLE, Wash., Mrs. W. W.
Griggs, 1522 25th Ave.

SPOKANE, Wash., Margaret
Serruya, E. 1630 8th Ave.

SPRINGFIELD, Mass., T. H.
Parker, care of "The Union."

ST. LOUIS, Herbert W. Cost,
Third National Bank Bldg.

ST. PAUL & MINNEAPOLIS,
Minn., Mrs. Warren S. Briggs,
117 Mackubin St., St. Paul.

SYRACUSE, N. Y., Laura Van
Kuren, 615 James St.

TACOMA, Wash., Almee W. Ray,
427 S. 59th St.

TORONTO, Can., Sada M.
MacNab, Macdonnell Ave.

UTICA, N. Y., W. A. Semple,
229 Genesee St.

WASHINGTON, D. C., Willard
Howe, 1230 Quincy Street,
Brookland, D. C.

WICHITA, Kan., Kathrina El-
liott, 514 Winn Building.

WORCESTER, Mass., Shirley
Warner, c-o "The Telegram."

EUROPEAN OFFICES

BERLIN

O. P. JACOB, Manager
Neue Winterfeldstrasse 30, Berlin W., Germany. Cable Address,
Muamer. Telephone, Amt Kurfuerst 6085

DRESDEN

Anna Ingman, Franklin St. 20

PARIS

Mrs. Leonora Raines
27 Avenue Henri Martin

VIENNA

Addie Funk
Ploasgasse 6, Vienna IV

LONDON

Helen Thimm,
12 Nottingham Pl., London, W.

MUNICH, GERMANY

Jacques Mayer
Prinz Ludwig Strasse 8

MILTON WEIL - - Business Manager

SUBSCRIPTION

For One Year (including Postage)	-	-	-	\$2.00
Canada (including Postage)	-	-	-	3.00
Foreign (including Postage)	-	-	-	3.00
Single Copies	-	-	-	.10

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

New York, August 12, 1916

POPULARIZING GOOD PHONOGRAPH RECORDS

Speaking before the National Association of Talking Machine Jobbers at Atlantic City last month C. G. Child, head of the recording department of the Victor Company, deplored the persistent demand for familiar and stereotyped operatic numbers to the exclusion of greater but less popular music. It had been found necessary, he declared, to make innumerable repetitions of the old arias with the result that little of the *bel canto* school is not represented in the catalog. He felt it neces-

sary, however, to stimulate in some fashion interest in song literature, in the masterworks of Schubert, Schumann, Brahms, Debussy and others of the highest standing. Artists, it appears, who have recorded phonographically some of their finest concert numbers, discover on their annual statements of account that only a few records of these numbers are sold. Caruso told Mr. Child that he could not understand why his two "Germania" records would not sell. Yet he regarded them as among the most artistic things he had done.

Caruso's "Germania" records do not sell for precisely the same reason that "Germania" could not live at the Metropolitan Opera House—because it was bad music. But this is beside the point. The public does not spend its money on Brahms and Debussy as it will on "Ah! fors' è lui" and "Celeste Aida," or on "I Hear You Calling Me" or something equally banal because it does not know them as well and does not pay out its good money for the purpose of making experiments. The problem of inducing the crowd to buy discs of "Feldeinsamkeit" or "C'est l'extase langoureuse" is at the bottom no different from making those people chose between a recital by Julia Culp and a Hippodrome concert of the most unmitigated "popular" type. The Germans have a saying, "Was der Esel nicht kennt, das frisst er nicht," which applies to a great many persons who own talking-machines and buy records for them. To make them choose the best music you must do precisely what you would to draw them to a concert of it—cultivate the taste for it. Perhaps if record merchants could bring themselves to supply their customers with a record or two of Schubert, Grieg or Brahms *gratis* with every purchase—trading-stamp fashion—their generosity would eventually bring its reward. Having good music about the house people might try it. And by dint of sufficient trying they might conceivably grow to like it. This suggestion may be unbusinesslike on the surface. But we are not at all certain it would not accomplish a great deal of good.

It is possible to-day to obtain some excellent records of the splendid old Italian, French and English airs of the seventeenth and eighteenth centuries. We have frequently admired the superb excerpts from the operas of Peri and Monteverdi which Reinald Werrenrath sings with such nobility of effect on the Victor machine. Yet we gravely question if these records are appreciated at their true value. And at the same time we wonder if popular indifference to these and to the arias of Caccini, Scarlatti, Carissimi, Caldara, Giordani is not to some extent due to their designation in the catalog as belonging to an "educational series." Musicians seem singularly blind to the fatal effect of that word. To the rank and file an "educational" concert predicates something dreary and is shunned no matter how attractive it may actually be. So why handicap talking-machine records in similar style? An "educational" disc may be transportingly beautiful, but you will have no easy time inducing people to find that out.

THE CIVIC ORCHESTRA'S TRIUMPH

The Civic Orchestral concerts have completed their fifth week with a success that may fairly be said to have surpassed all expectations. Probably not even the most optimistic supporter of the scheme would at the outset have permitted himself to picture anything like the host that invaded Madison Square Garden at last week's Wagner concert, crowding the place as for a prize fight or a political convention, necessitating police supervision on the street and causing the acute disappointment of hundreds who reached the box office when all the tickets were gone. But it is likewise questionable whether anyone really anticipated such attendance as has prevailed on other nights. It seemed unlikely that the first night's gathering could be taken as a criterion of what was to come, yet the subsequent ones have, at the worst, fallen only a trifle short of this. And as the daily press accords the functions scanty attention (only the *Times* consistently publishes generous and discriminating accounts) the patronage cannot be ascribed to any extensive show of journalistic publicity.

This unparalleled state of things demonstrates, therefore, the presence of a large-sized aggregation of music hungry in New York during the dead of summer. The fact can no longer be regarded as hypothetical. And as, except in the case of Mme. Galski and Mr. Spalding, the soloists have not been of nation-wide repute, the attraction may logically be laid to the music as such.

The programs have been invariably excellent. They appeal to the serious music-lover and at the same time contain sufficient to gratify those whose appetite yearns after dainties and light dishes. The orchestra could not be better—this is a bold statement but let it stand. And last, but far from least, Walter Henry Rothwell has in a month carved out a name for himself in New York. In the most exigent music center of the country he proves himself not merely a capable symphonic conductor but a great one—the greatest who has appeared on the local horizon since Josef Stransky came from abroad.

PERSONALITIES

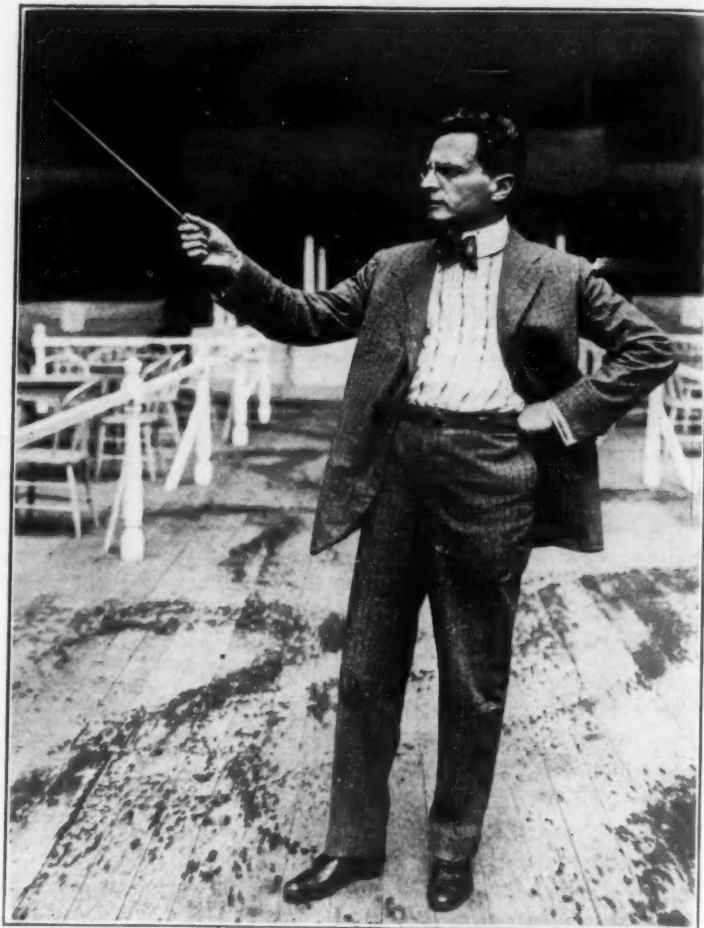


Photo by Eain News Service.

Walter Henry Rothwell at Rehearsal

Walter Henry Rothwell is here shown conducting a rehearsal of the Civic Orchestra at Madison Square Garden. Mr. Rothwell works indefatigably in the preparation of every work on his programs and members of the orchestra testify to the pleasure they find in working under a conductor at once so sympathetic and so authoritative. In the month that he has been conducting here Mr. Rothwell has won the unlimited appreciation of serious music lovers for his vital and spirited performances and the readiness with which he obtains the slightest effect he desires.

Stanley—Helen Stanley has become an enthusiastic motorist this summer. The soprano, who has recently purchased a smart little runabout which she drives herself, is no sooner through with her daily practice than she is off for a spin, while several trips of two or three days' length have been negotiated without mishap.

Bauer—Harold Bauer is one of the very few great artists who does not devote much of his time to composing. I have many vices," he explained to an admirer, recently, "but composition is one which I try to hold in check as much as possible. Not since I was a young and somewhat conceited boy have I played my compositions in public—and I suspect it will be a long, long time before I attempt to do so again."

Zoellner—The members of the Zoellner Quartet are firm believers in "let the living profit of their labors." Having this theory they consistently put this into practice by playing unknown works of true value, especially those of American composers. This past season saw the Zoellners prominently featuring the "Indian Dances" of Charles S. Skilton and the Quartet in D by Arthur Nevin. Both composers are on the faculty of the University of Kansas. They have dedicated their *musique de chambre* efforts to the Zoellners.

Dobson—The unique manner of Tom Dobson's presentation of his programs has been described thus by an observer: A young, boyish-looking chap strolls to his seat at the piano in the most leisurely fashion, seemingly unconscious that an audience is waiting to hear him, and apparently wholly indifferent to the responsibilities weighing upon his broad shoulders. He strikes a few chords with scarcely a glance at the keys, and begins to sing in a naïve and direct way that seems to be the perfect expression of the idea he has in mind. The auditor scarcely realizes he is in a theater; it is more as if he were in a drawing-room.

Novaes—Anyone who might have any lingering doubt about Guiomar Novaes' enjoyment of her playing would have only to broach the subject to the little Brazilian pianist and see how her black eyes sparkle as she answers. "Like it? Every minute, every second!" she exclaims. "If I don't have my piano I find myself drumming pieces on the border of a table. When I'm playing in public I soon become so absorbed in what I am doing that I quite forget there's an audience; it simply does not exist for me. The hall, the public, the piano and my mood may differ, but once my program is started it's all the same. I get absorbed, and pouf! I'm alone with the music."

Copeland—Traditions, so George Copeland, the Boston pianist, declares, are useful things, founded and established by perfectly worthy persons, but in music they are of precious little value. "They are useful for those with nothing better to do or say," he avers, "but they kill individual expression. Traditions are useless when a man possesses a sense of style and beauty, with something wholly his own to say—possessions, to my mind, which represent the indispensable qualification of the born artist. Beauty may appeal to each of us in a different way; in fact, it is sure to do so. But the persons I cannot understand are those who prefer a compilation of its rules to its actual presence."

POINT and COUNTERPOINT

WE are acquainted with a tiny lad who was once scheduled to give a brief account of John Sebastian Bach's life as a part of his piano teacher's studio recital. Mounting the platform, the youngster informed the audience:

"I don't know this as well as I should, for Nurse promised to read the book to me several times, but she only did it once."

Now our little friend would have been saved this embarrassment if he had had access to a versified biography of Bach by Virginia Carter and included in the August *Musician* as "a good recitation for a pupils' recital or class meeting." For instance, our juvenile performer would have started thus:

*Do you know the story of Johann Bach,
The Boy who was born at Eisenach?*

Now, isn't that neat! And here's another couplet:

*Who taught his boy to play and then
The father died when his son was ten.*

Should say that fiddling one's father to death was worse than Nero's famous specialty. But hark to this one:

*When his child voice changed to that of the man,
It didn't somehow sound quite so gran'.*

That last rhyme sounds like a "coon" song. But here is the gem:

*Bach was a very good music engraver,
But this isn't all can be said in his favor.*

With that, the prosecution closes its case—though there are sixty-two more lines.

From the August *Music Student* of Los Angeles we glean this definition:

Cadenza—Formerly a burst of inspiration on the part of the player—carefully prepared beforehand, like an after-dinner speech. It showed how much better music the player could make than the composer, and so dangerous it became to the guild of composers that Beethoven started the closed shop rule against the performers by writing his own cadenzas.

The same paper gives this, from a musical history examination paper:

"Beethoven discovered the sonata in four moves. Before this it was a sweet. He wrote many piano sonatas for the violin and they were called string quartets. When a piano sonata was for an orchestra it was called a symphony. The Ninth piano sonata he wrote for voices to sing."

"Yes, I had a brother in Boston once," said a Chicago lady to a Bostonian. "He was in some great musical society there, but I forget its name."

"Handel and Haydn Society, perhaps," suggested the visitor.

"Well, I guess so. Handel and Haydn were Boston men, weren't they?"—*Christian Herald*.

Friend—"What are you reading?"

College Student—"Atrocious reports of the various European nations at war."

Friend—"What's the idea?"

"Inspiration; I am going to write a football song for our rooters."—*"Judge."*

During the demonstration of his new kinetophone, Thomas A. Edison said:

"With this invention an actor may hear himself speak as well as see himself act. Let us hope he won't be disappointed—like the piccolo-player in a music store who was urged to buy a phonograph. The dealer, as a last resort, got the man to make a phonographic record of 'The Last Rose of Summer' with his own piccolo."

"The dealer then ran the tune off, while the player, a really wretched performer—listened with a strange, frowning air. At the end the dealer said:

"There! Isn't that wonderful?"

"Hm—well—yes," said the piccolo-player.

"And now," said the dealer briskly, 'are you going to buy the phonograph?"

"No," the player answered, 'I'm going to sell the piccolo."

There is a certain stage manager who has a faculty for reducing the size of over-enlarged craniums. Once, during the rehearsal of a new opera, he asked a very young and by no means brilliant singer, who fancied himself greatly, to "Step back a little." The singer did so and the stage manager went on rehearsing. A little later the manager repeated his request, and the youth obeyed again.

Shortly afterward the director once more asked him to "Step a little farther back."

"But if I do," complained the youthful one, ruefully, "I shall be completely off the stage."

"Yes," answered the manager quietly, "that's the idea!"

For the depth of degradation in the matter of puns we submit this—caption and all—from a college wit:

Also How They Achoir Them

"Another elopement has sprung up from a choir rehearsal."

"Which all goes to prove that girls should be careful about their chants acquaintances."

"Your daughter seems assiduous enough at the piano. I thought you couldn't get her to practice."

"That was before she found out how much it annoyed our neighbors."—Pittsburgh Post.

List to this from an "ad":
Fritz Kreisler, the master violinist, whose wonderful music has entranced millions of admirers, tones his appearance by wearing the comfortable — garters. Thus he is sure that his socks are always in harmony with the neatness of the rest of his dress. And no technical slips, eh?

Hokus: "Miss Screechleigh certainly puts a lot of expression into her singing."

Pokus: "Yes, she sings coon songs till she is black in the face."—*Town Topics*.

Mr. Hoggenheim—Come and dine with me to-morrow?

Mr. Walker—Sorry, I'm fixed up; I'm going to see "Parsifal."

Mr. Hoggenheim—That's all right; bring 'im along with you.—*The Tatler*.

Wife: "You weren't listening to what I said."

Hubby: "Er—what makes you think that, darling?"

Wife: "I asked you if you could let me have a few hundred dollars so that I may get a piano, and you smiled and said, 'Yes, dearest.'"—*Australian Musical News*.

Little Arthur stood peering down into the countenance of his baby sister, whom the nurse was singing to sleep.

"Nursie," he finally whispered, "it's nearly unconscious, isn't it?"

The nurse nodded in the affirmative and sang on.

"Then don't sing any more or you'll kill it."—*Weekly Telegraph*.

ARRANGES EXCELLENT SERIES

Palatial Theater to House Mitchell Artists in Kansas City

Myrtle Irene Mitchell, the manager, of Kansas City, is spending her vacation in Colorado Springs, Colo., where she is stopping with her mother. Miss Mitchell recently contracted for the Willis Wood Theater for her Kansas City concerts next season. It was in that theater that she gave her first series of concerts eight years ago, this being also the first big series of artists' concerts ever presented in Kansas City. Miss Mitchell will have an office in the theater and there will be no other series allowed there. The Willis Wood is one of the most palatial theaters in the West. It has, among other things, a fine pipe organ, which Miss Wood intends to utilize for some of her concerts. She intends to bring some famous organists to Kansas City.

There will be seven concerts in the Mitchell series. Among the artists appearing will be Maud Allan with her orchestra; Teresa Carreno; the Russian Symphony Orchestra, with John Powell as soloist; Albert Spalding and others. Miss Mitchell states that seats for the series are nearly all taken by her old



The music that brings back the dreams

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is today a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS, STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

Branches in London, Hamburg and Berlin; Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world

GIVE BIBLICAL OPERA

"Joseph" Presented for First Time at Ocean Grove



George Reardon as "Jacob" in the Music Drama "Joseph"

An Oriental music-drama, "Joseph," by William Dodd Chenery, was presented for the first time in the Ocean Grove Auditorium on Tuesday evening, Aug. 1. Original words for the Biblical story were written by Mr. Chenery, who also showed splendid taste in the selection of appropriate music from Bellini, Wagner, Verdi, Mendelssohn, Handel and Gounod to accompany the text.

Oriental pageants were prepared by Clarence E. Stephens, who, together with the author, trained the vast chorus of children and adults in less than three weeks.

As *Jacob*, the patriarch of Israel, George Reardon made an impressive figure and acquitted himself creditably vocally and histrionically. In the final scene, where the aged *Jacob* is reunited to his long-absent son, *Joseph*, Mr. Reardon's work was especially notable. Others to whom important rôles were assigned included Grant Odell as *Pharaoh*; Horatio Rensch as *Potiphar*; George Ashley Brewster as *High Priest of On*; John Young as *High Priest of Karnak*; Donald Chalmers as *The Counselor*; May Furbeck Proskey as *The Queen*; Helen Cutler Dickey as *Asenath*; Annabelle M. Hennessey as *Zuleika*; Myrtle Davis as *Charmion*; Elsie J. Faraday as *Eunice*; Jack Rodeheaver as *Joseph* in Act I; Homer Rodeheaver as *Joseph* in Acts II and III, and a goodly number of others as sons and daughters-in-law of *Jacob*.

The executive staff, under the personal director of the author, was: Clarence E. Stephens, stage director; Julius C. Zingg, festival pianist; W. LeRoy Ransch, organist, and Lorin Patterson, orchestra manager.

DARTMOUTH COLLEGE RECITAL

Messrs. Havens and Clapp Heard Jointly by Summer Students

HANOVER, N. H., July 31.—A feature of the summer session at Dartmouth College was the concert given in Robinson Hall on Wednesday evening, July 26, by Raymond Havens, the artistic young pianist of Boston, and Philip Greeley Clapp, pianist, who is head of the music department at Dartmouth.

The bulk of the program consisted of numbers for two pianofortes from the compositions of Bach, Saint-Saëns, Chopin and Chabrier. Mr. Havens's solo number was the G Minor Ballade of Chopin, which he delivered with poetical instinct and rare pianistic ability.

An operetta, "Flora Bella," will be produced soon by John Cort. The book is by Cosmo Hamilton and the music by Charles Cuvillier, composer of "The Lilac Domino." Richard Ordynski will stage the play, and Josef Urban is to design the scenery.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Artists' Bureau Experiment of Clubs

To the Editor of MUSICAL AMERICA:

In the issue of MUSICAL AMERICA for July 29 you published a splendid article written by Mrs. Gentry Waldo, acquainting your readers with the newly established Artists' Bureau of the Federated Music Clubs. This article will no doubt be the cause for wide comment among all followers of the art. The average club will look to it with keenest interest, for almost without exception they have all been planning for some sort of experiment which would solve the more or less excruciating managerial problems which they have had to face season after season.

The concert artists will also await results quite anxiously, for, after all, to a large extent it is their fate which hangs in the balance in this new experiment. It is a well-known fact that the chances for booking some artists in certain parts of the country have proven next to nil, this for no other reason than that the manager is *persona non grata* in some parts of the country. Should this experiment prove successful, many of these artists will breathe much easier, for thereby they will be saved from serious financial losses which they have had to suffer up to date for no fault of their own.

It seems to me that this phase of the managerial work is one least touched upon for various reasons, known and unknown, and yet delicate as this subject may be, it will receive a thorough thrashing and airing once it is brought up within the folds of these artists' bureaus conducted by the women's clubs. It is needless to say that as a result of this, the atmosphere will be cleared of many combustible elements and that this blessed house-cleaning will bring about a much healthier atmosphere in our musical life and progress.

Last, though not by any means least, the artists' managers as well as local managers, will wear a rather quizzical look, until they hear how this new venture will effect their purses in the long run. It seems that, as far as the local manager is concerned, the artists' bureau will prove to him a blessing in disguise.

This, for various reasons. First, because it will be to the interest of every artist's manager to keep on friendly terms with the artists' bureau and, while (this being a free country) he will have a perfect right to bring his artists into any city where he may not have received an engagement for them and run the risk of giving a recital "on his own hook," nevertheless, it will do away with a great deal of insane competition which hitherto has caused great losses to the concert series of women's clubs, as well as to some of their competitive local managers. It seems to me that in trying to serve the interests of the local managers as well as the music clubs, the artists' managers will find it very unprofitable to jump into these cities and create new concert courses of their own artists, thereby causing more harm than good to the normal musical development of such cities, as well as to the bank accounts of their artists or rarely, as the case may be, to their own purse.

Now, as to our New York and Chicago artists' managers, it would seem to me that if the artists' bureaus will carry on their work with a true spirit of co-operation and a vision extending beyond their own local interests, these managers can only profit by the experiment, for just think of the tremendous amount of labor and other items, such as postage and printed matter, as well as clerical work, which could be saved by each manager if he were certain that in each State there was a well organized central bureau, which would make it its business to lay his artists' merits before the buyers in an unprejudiced and businesslike manner.

It would be folly to expect absolute perfection, for no such thing exists in human affairs since Adam and Eve migrated from their happy hunting

grounds. But, it is certain, that with a woman of the type of Mrs. Gentry Waldo at the head of this first experimental station, interesting results may be obtained and I feel confident that all who are interested in this vital experiment may look forth with absolute faith as to the outcome of the venture, for they may be certain that whatever the results attained, they will be the outcome of conscientious work backed by the staunch character of the woman who has unfurled the flag of this new and worthy movement.

Sincerely yours,
LASZLO SCHWARTZ.

Arden, Del., Aug. 2, 1916.

"Save the State Association"

To the Editor of MUSICAL AMERICA:

Referring to my recent plea, "Save the Music Teacher's Association," which you kindly printed in the Open Forum, and in answer to the reply and explanation from the "Administration" of the New York State Music Teachers' Association in Open Forum, July 15, may I say: The plea "Save the State Association" was an echo of a conference, held for the discussion of the affairs of the Association, by a few members of the organization who were deeply concerned over the possibility of the association's disruption, if the plans set forth by the prospectus for the 1916 meeting in Syracuse were carried into effect.

To this conference the present writer was invited, and to him fell the duty to protest and call public attention to the proposed revolutionary plans.

At this conference, several disquieting irregularities of recent administrations of the Association, were discussed, some of these irregularities appearing to lead to the proposed new constitution, with its (to many) dire possibilities.

Some of these objectionable matters of official action were mentioned in my recent letter to the Open Forum and also in the official reply of July 15.

I have no desire to disclose a "mare's nest" or to enter into useless or endless controversy, creating further discord in an organization, dear (in many ways) to a large number of members.

If detailed or open discussion of these matters be wished for or desirable, this may stand for a challenge by a small coterie of members in good standing, for the calling of a members' meeting where the soiled washables may be laundered away from the public ear or eye.

The official reply to my former letter names your present correspondent "a disappointed man"; how far from a just estimate this is, may be conjectured from the fact that the real purpose of my plea in the Open Forum, June 17, was to arouse members of the Association to the dangers of the proposed new constitution, awaken them to a realization of some of the official doings and to suggest as a guide for the members in discussing plans for teacher's examinations, etc., the example of the American Guild of Organists.

Incidentally I mentioned a flagrant case of misuse of official authority, and sounded a warning against the election of irresponsible or inexperienced officers. Lo! thanks to Open Forum, the official reply to my letter practically admits the justice if not the necessity for my plea, for it gives assurance that the extreme case of "irregularity" is to be given official attention, while the excellent report of the Syracuse meeting appearing in MUSICAL AMERICA informs us that the plans for a new constitution have been laid over for a year; that the New York State Music Teachers' Association is to be incorporated and that the American Guild of Organists is to be the model for the deliberations of the association in the matter of examinations, etc.

So, the State Association is saved and we have the promise of some action in the matter of official irregularities.

I will not presume that we (you and I) did it, but the Open Forum and my plea are justified and must have had some weight in the matter.

All hail to the Open Forum and especially to your Open Forum through which "Vox Populi" has a hearing.

Am I then "a disappointed man"? Yes, an agreeably disappointed man; my mood is changed from dread to hope: the New York State Music Teachers' Association lives secure for another year, and if we are all alert it will live

for many years and go on with its splendid work.

We are all delighted and as free from malice as ever and the "grumblers" will remain ready and in line, to assist in every official plan for the betterment and progress of the Association's work and as ready to battle against any destructive policy or official irregularity.

Sincerely,
AN OLD MEMBER.

July 29, 1916.

The "Voice" Controversy Yet Rages!

To the Editor of MUSICAL AMERICA:

Mr. Luigi Parisotti could not have read carefully my letter of July 15, or he would have noticed that I stated the subject of his lecture before the Voice Conference of the N. Y. S. M. T. A. exactly as he stated it in the Open Forum of July 29, namely, "The Relation of Science to Vocal Training." But whether his address was so entitled or "Science in Vocal Training," as the editor of the Open Forum headed my communication, would seem of no importance. What is important is that the statements which I criticised should not be accepted as having any relation either to science or to vocal training.

Mr. Parisotti writes: "As for his remarks concerning chest resonance and my belief in it, I will refer him to the conclusion of the 'Treatise on Speaking and Singing.'" In reading the "conclusion" of Mr. Parisotti's book I was surprised to find no mention of either "chest resonance" or of the author's "belief" in it. Although I did not attend the convention, I have since had the opportunity of reading Mr. Parisotti's N. Y. S. M. T. A. paper and the only reference to "chest resonance" appears on page 8 in this sentence: "Hardly one in ten among professional vocalists fully understands the meaning of nasal, pharyngeal, oral, laryngeal, pectoral or labio dental resonance." There was no explanation in what followed of "pectoral or chest resonance." If Mr. Parisotti "fully understands chest resonance" and how it is produced, let him tell us.

"Chest resonance," "chest voice," "chest quality," "chest register," "head voice," "head quality" and "head register" are purely mythical. They exist only in the imaginations of those who use them, for they have no foundation in fact. There would be little or no objection to these terms if it were not that their use leads inevitably to wrong teaching. Each of these terms carries with it the idea of doing something with the voice or the mechanism. This means that the interference—which is the result of voluntary action—will never be removed, and that the natural action of the voice mechanism can never hope to be established under such instruction. The voice mechanism must be allowed to work by itself. Any attempt to do something with it only interferes with its correct action. It is hopeless to attempt to develop the voice or to preserve the mechanism by the use of a method of voice teaching which disregards this involuntary nature of the voice mechanism.

Mr. Parisotti states on page 4 of his N. Y. S. M. T. A. paper, "The will is the immediately impelling and regulating power of the functions of the vocal apparatus." This shows that Mr. Parisotti believes in the use of the will in developing the voice, or in other words, in the development of interference.

What would seem the clearest explanation for the impossibility of "chest resonance" is contained in the following: The only vocal resonance is that which affects the volume and the quality of the tone which leaves the lips and nostrils. The various sizes and shapes of the cavity of the mouth and of the mouth opening so change the quality of the voice that the different vowel sounds are readily recognized. When a singer takes a deep breath and sustains a tone until his breath is exhausted, the size and shape of the chest cavity undergo continual change. If the chest aided in the reinforcement of the voice the quality of the sustained tone would be continually changing. Aside from the fact that all physicists concede the impossibility of chest reinforcement, it must be the experience of everyone that a tone of the same quality can be sustained from the full capacity of the chest until there is no longer breath pressure sufficient to vibrate the vocal chords. This must show that the chest is not a part of the resonance mechanism.

The function of the chest in voice production is to act as a reservoir for air and as a mechanism for subjecting this air to varying degrees of pressure for the vibration of the vocal chords. One might as sensibly speak of "bellows resonance" in organ tones as of "chest resonance" in voice tones.

Mr. Parisotti accuses me of "audacity" in presuming to question the existence of chest reinforcement. It appears to me that he has risen to the heights of audacity in presenting the following statements—on page 8 of his paper—before the vocal conference of the N. Y. S. M. T. A.:

"The fact is that resonance must be regulated by tone, and unless the tone is both rich and clear from the lowest to the highest tone of each voice and from the fortissimo to the pianissimo, the process of development of resonance must always be faulty. It is therefore essential that the pupil should be led to distinguish the conception of high musical tones from the conception of vocal resonance, in order to avoid the excessive use of the soft palate and that he should distinguish the conception of deep musical tones from the conception of vocal resonance in order to avoid the excessive concentration of angles of incidence and reflection in the laryngeal region."

Resonance affects tone—tone cannot affect resonance. Then any development of resonance is impossible, as has been clearly shown not long ago in the Open Forum. In the second sentence Mr. Parisotti would have the pupil distinguish between a musical instrument tone of high pitch and vocal resonance, and between a musical instrument tone of low pitch and vocal resonance. There is no relation between the conception of the pitch of the voice and the conception of its reinforcement. To attempt to relate high and low pitches of instrument tones and vocal resonance is very far-fetched indeed. "Excessive concentration of angles of incidence and reflection in the laryngeal region" is unthinkable.

It is very easy for Mr. Parisotti to accuse me of "giving unbridled play for one's prolific imagination and hasty reasoning." When he points out where my reasoning is faulty or which of my statements is false we can believe him.

Yours very truly,
A. M. PARKER.

Washington, D. C., Aug. 4, 1916.

Asks Specific Information for Gaining "Buccal Reinforcement"

To the Editor of MUSICAL AMERICA:

In the issue of July 22 Mr. George E. Shea answered my letter of June 26. It seems to me that the purpose of the editor of MUSICAL AMERICA in devoting a page to the "Open Forum" is to give its readers an opportunity to express ideas which are helpful to the workers in various musical lines. It is only fair, however, that those who write about the voice or the voice mechanism in the "Open Forum" be required to show that their statements are based upon the facts of voice production. Statements unsupported by fact or proof cannot be accorded the same serious consideration.

The prime qualification of the vocal teacher is a knowledge of the nature of the vocal muscles and of the interfering muscles. The action of the vocal muscles is involuntary, i. e., these muscles are not under the direct control of the will, while the action of the interfering muscles is voluntary. The teacher should not direct the pupil to make any exaggerated change in the position of the tongue—to draw it forward or backward, to groove it or flatten it. Such marked changes from the normal position of the tongue are sure to involve contraction of the muscles of the back of the tongue. The contraction of these muscles during voice production disturbs the natural action of the voice mechanism and constitutes a form of interference which makes real voice development impossible.

A careful study of Mr. Shea's main sentence reveals the fact that he has discovered a special form of "buccal reinforcement" which doubles and enriches the voice volume while relieving the vocal muscles of strain." The logical inference is that Mr. Shea can instruct singers how to obtain this much-desired special form of "buccal reinforcement." In order to conform to the ethics of the "Open Forum," Mr. Shea is in duty bound to tell us just what he means by this special "buccal reinforcement" and how it may be obtained.

Buccal reinforcement can only be described as that produced by means of the vibration of the air in the mouth cavity. The mouth cavity extends from the lips to a line drawn from one anterior pillar of the fauces to its fellow of the opposite side, and vertically from the uvula to the epiglottis. Laterally, the mouth cavity extends from cheek to cheek. The roof of the mouth is formed

[Continued on page 23]

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 22]

by the hard palate at the front and the soft palate behind, while the tongue constitutes the floor of the mouth.

The question arises, "What does Mr. Shea do with these various structures to get his special form of 'buccal reinforcement'?" Would he pull down the back of the tongue, thus forcing it, together with the epiglottis, into the direct path of the air-waves as they emerge from the larynx, thus obstructing their progress? The muscles which pull the back of the tongue down are attached indirectly to the cartilages of the larynx. Any contraction of these muscles, during voice production, interferes with the proper action of the pitch mechanism, and this puts a strain upon the vocal muscles. As one of Mr. Shea's objects in using his particular form of "buccal reinforcement" is to "relieve the vocal muscles of strain," it is very evident that he could not advocate the pulling down of the back of the tongue.

Would Mr. Shea pull up the soft palate during voice production, thus shutting off the cavities of the upper pharynx and nose? By doing this he would lose more resonance space than is contained in the whole mouth cavity. The loss of the use of the large resonance space of the upper pharynx and nose necessitates a wider swing of the vocal cords to secure the necessary volume, and hence puts more strain upon the vocal muscles. Again it is evident that Mr. Shea could not advocate the raised soft palate.

Would Mr. Shea advocate the lowered jaw and wide mouth opening? This would raise the pitch of the whole resonance cavity, thus precluding the proper reinforcement of the fundamental and lower overtones. As volume of voice depends largely upon strong fundamental and lower overtones, Mr. Shea could not "double the voice volume" by this means. These muscles which lower the jaw are attached indirectly to the larynx and their strong contraction would cause straining of the vocal muscles.

All the various actions mentioned above are due to contraction of muscular tissue. It is very evident that Mr. Shea would advocate none of these as he states in the previous sentence that "the singer's accurate and dilating adjustment of the muscles lining these cavities (or this cavity) for the reinforcement of each tone, is quite as much a factor in the problem as 'the development of the intrinsic muscles of the larynx.'" The word dilatation is not ordinarily used to describe muscular action. If used at all in this connection it must be in the sense of relaxation and not of contraction. What does Mr. Shea mean by "dilating (relaxing) adjustment of the muscles lining the mouth cavity"? When one is breathing quietly through the nose all the muscles concerned in voice production are relaxed. In order to "adjust a muscle by relaxation" it must have been in a previous state of contraction. What muscles would Mr. Shea contract and then relax in order to secure this special form of "buccal reinforcement"?

Until Mr. Shea can tell us why the fundamental principles underlying the development of one muscle will not apply to the development of every muscle, the short soft tone theory for voice development will remain unshaken.

Until Mr. Shea furnishes an explanation of his specific form of "buccal reinforcement," which is in accord with the anatomy, physiology and physics of voice production, his statements cannot be taken seriously by the readers of the "Open Forum."

WILLIAM RESNIKOFF.

Stamford, Conn., July 31, 1916.

Urges Use of Understandable Terms in Voice Controversy

To the Editor of MUSICAL AMERICA:

In your issue of July 29 I find in the Open Forum certain letters regarding voice production. Mr. Schmidt-Fabbri makes a commendable point when he emphasizes the importance of a good "pattern" by the teacher as regards freedom from interference and resulting tonal beauty. There is, on the part of some teachers, a disposition to condemn, more or less, what they call teaching by "imitation." I venture to say, however, that there are few vocal instructors but use their voices in the studio by way of illustration, and what is that, in essence, but teaching by imitation. One does not

advocate entire reliance upon imitation in vocal instruction, but it has its uses, as for instance, in imparting the correct attack or start of the tone. No avenue of approach to the pupil's mind should be neglected.

The tone of Mr. Parisotti's letter in reply to Mr. Parker leads me to suspect that he has not yet been long enough in America to be able to appreciate the attitude of Americans toward unsettled or controverted matters. In this country most of us are "from Missouri"—we want to be "shown," and no amount of dignified assertion of what has been accepted in the past or possibly is now accepted as truth by a considerable number, will avail with us in place of practical proof. In all vocal controversy we should strive with sincerity to get at the facts, to add to our knowledge, so that we may be enabled to do good not merely to the few especially talented ones but to a larger and yet larger percentage of the total number who present themselves to us year by year for instruction. I am yet unconvinced (if the scientific definition of a "resonance cavity" be followed) that the chest gives resonance to the human voice to a degree that has any value. There are some men of standing who agree with me.

I have read Mr. Parisotti's book, and find in it some well-expressed and thought-provoking statements regarding the voice. I hope he will not abandon Mr. A. M. Parker to what Mr. Parisotti evidently believes is a condition of serious error. If Mr. Parisotti has the truth regarding "chest resonance" no doubt he can demonstrate it scientifically as well as artistically. But in writing about the voice it would be well if Mr. Parisotti, and all others, first made clear definitions, in dictionary language, of the terms used, or at least took pains to express themselves, so far as possible, in words which are "understood of the common people." This would not necessarily shut out the use of technical terms, such for instance as "white voice." It would require the use of ordinary language when the meaning could be expressed therein, and of explanatory matter when special, technical terms were employed. Resonance and resonance-cavity are in a sense technical terms; but they have become so common, and the study of acoustics has proceeded so far, that it should be comparatively easy for a practiced writer to make himself understood when dealing with vocal resonance.

Very truly yours,

FREDERICK W. WODELL.

Ogunquit, Me., July 31.

The Old, Old Story

To the Editor of MUSICAL AMERICA:

In your issue of July 22 your Chicago representative, Mr. Rosenfeld, gave a very good notice to Miss Estelle Wentworth, one of the prima donnas of the Grand Opera Company at Ravinia Park.

Among other things he said was that she had changed but little since she had studied with the late W. Castle. I suppose he meant "in appearance." He probably does not know, and Miss Wentworth did not trouble to inform him, that she was a pupil of my husband's, Raffaello De La Marca, from 1901 to 1909. When she came to him in 1901 she had no medium or low notes and a very limited range.

My husband developed her voice under great difficulties, on account of the class of music she was compelled to sing in the different light opera companies of which she was prima donna.

From light opera Miss Wentworth became prima donna of the Aborn English Grand Opera Company, and was with it several seasons. Her notices in New York and elsewhere compared her with the great singers of the day; even the Aborns said she was the most successful prima donna they ever had. Her rôles included "Aida," "Trovatore," "Faust," "Cavalleria Rusticana," "Rigoletto," "Pagliacci," etc., besides lighter ones like "Robin Hood," "Serenade," "Fra Diavolo," and others, light and grand, which I do not recall just now. However, Miss Wentworth studied all these rôles with Mr. De La Marca, and we have numerous letters and pictures in and on which she expresses her gratitude, acknowledging all her success as due to him.

In 1909 Miss Wentworth went to Europe, and after about a year of coaching in German in the same operas, and two or three she had not sung here, with

King Clark, she made her début, which was eminently successful. Afterward she was prima donna at the Dessau Opera House and later at Freiberg, where she was still under contract when the war broke out.

During all that time in Europe Miss Wentworth never once spoke, publicly, of her study and career in this country or of the fact that she had been a pupil of Mr. De La Marca's for such a long time.

When she made her début King Clark advertised her in this country in a Sunday edition of the New York World, of which I have a copy, as a pupil of his. He also spoke of Helen Stanley, who had made her début about the same time, as "another successful pupil."

I sang in the choir of St. Bartholomew's Church when Miss Stanley, who was then Miss Helen Megerew, was the soloist. She sang beautifully then, and had been a pupil of a well-known teacher in New York for eight years. We were told that Mrs. Philip Armour of Chicago had become so interested in her voice that she had decided to send her to Europe to sing in grand opera.

It seems, speaking generally, that as soon as pupils who have received all their voice culture training in this country go to Europe and make successful débuts, and are started on successful careers there, they forget entirely that they ever studied here; forget what they owe to the teacher in this country, who has worked hard and conscientiously—even seen them make great successes before they ever go abroad.

I wonder if it is the "atmosphere" over there? Or just a case of "swelled head"? Or maybe they want people to think they "just grew," like Topsy; or perhaps the success they have so intoxicates them that they forget there is such a country as America and that they studied voice culture and opera here.

I think it is a problem for the psychologist.

Of course they can say they have paid for their lessons and do not owe the teacher anything; but does their obligation end there? They might have done as thousands of others—got into the hands of some faker, who would have taken their money and ruined their voices. And then where would be their careers?

No one but the true voice culture teacher knows the weeks, months and years of hard, conscientious work, mental and physical, the infinite patience, the entire forgetting of self, and, above all, the wonderful knowledge of the vocal apparatus, scientific and pedagogical, that are necessary to make a successful singer for grand opera. And when that is attained, should he not get the credit?

As I have said before and often, your paper is the most impartial and fair of all musical journals, and I ask you to publish this letter in your Open Forum out of justice to a principle which, alas! is often lacking in us Americans.

Thanking you, and wishing you great success in your splendid propaganda of "America for Americans," I am

Very sincerely,

MAUDE DE LA MARCA.

Yaphank, L. I., July 31, 1916.

Ysaye Coming to America

To the Editor of MUSICAL AMERICA:

Will you kindly tell me if Ysaye will be in New York this coming winter, and where I could address a letter to him?

Very truly,

THELMA N. NEWELL.

Fenton, Mich., July 30, 1916.

[Eugen Ysaye will be in America next season. A letter to the violinist will be forwarded to him if addressed in care of R. E. Johnston, 1451 Broadway, New York.—Editor MUSICAL AMERICA.]

Bispham Has a Job for Someone

To the Editor of MUSICAL AMERICA:

I am desirous of finding a composer who is an expert in the music of the Roman Catholic Church in use in the cathedrals of France in the eleventh and twelfth centuries. Upon finding the proper person, I desire to offer him a commission to do some work for me. Perhaps some of the foreign musicians who may be in New York at the present time might be of service to me under the circumstances above indicated.

Yours truly,

DAVID BISPHAM.

P. S.—A French composer would be most suitable for the work desired. What Catholic church organist is there, perhaps?

The Royalton, 44 West Forty-fourth Street, New York, Aug. 1, 1916.

Appreciated by Music Lovers

To the Editor of MUSICAL AMERICA:

Here we are again. Enclosed find check for another year's subscription. Your valuable MUSICAL AMERICA is without doubt the most wonderful institution of its kind. It is relished by our students each week. You are to be congratulated for your untiring efforts in making a way to place the musician in his right sphere. Your work is most heartily appreciated by music lovers the world over.

You should also know, too, that every good wish goes with you wherever you are, by everyone who knows you, and that you may live long to continue the noble work you have so joyously set out to do and see the great monument completed.

Yours most cordially,

ALBERT HUSTLER.

Director Germantown School of Music, Germantown, Philadelphia, Pa., Aug. 1, 1916.

First Woman on New York Teachers' Board

To the Editor of MUSICAL AMERICA:

My attention has been called recently to an error in my review of the New York State Music Teachers' Association convention.

It seems that Anna Laura Johnson was the first woman ever elected on the board—she was elected at Elmira in 1907 and served as secretary for three years. I was told that Miss Van Voorhis was the first woman to serve on the board. Miss Johnson is at present assistant vocal teacher to Perley Dunn Aldrich.

Very truly yours,

LAURA VAN KURAN.

Syracuse, N. Y., Aug. 4.

What Has Become of Geraldine Farrar?

To the Editor of MUSICAL AMERICA:

What has become of Geraldine Farrar? Last summer and fall your Open Forum was full of her sayings (if not of her doings), her views on matrimony and what not? The controversy between Farrarites and anti-Farrarites raged so hotly that some wearied souls finally begged you to call a halt on "too much Farrar."

But now we are in the doldrums. In these dog days we must try to stir up an interest in Open Forum letters which discuss such enlivening subjects as voice boxes, resonators, the epiglottis and other paraphernalia of the vocal specialist. It beginneth to pall on one.

So come out, Geraldine, and do something. You haven't started tongues wagging since you kissed your husband at the premiere of his new play. What has happened to you? Tell us not that you have sunk back into the "middle-class respectability" that G. B. S. rails against. Please, Geraldine, let's have something startling! Even too much of you is preferable to nothing of you at all, says

A NEUTRAL.

New York, July 26, 1916.

CLARA WÜLLNER PIANIST

The name of Wüllner has been made famous in the musical world by that master singer Ludwig Wüllner. Another member of the gifted family, CLARA WÜLLNER, Pianist, will tour America season of 1916-17.

Mgt. Mrs. Herman Lewis, Inc.
402 Madison Ave., N. Y. (Carlton Chambers)
Telephones: Murray Hill 7058-2890



ORGANISTS DEBATE ON STANDARD CONSOLE

Recommendations Presented by Joint Committee of American Guild and National Association—Springfield Once More Chosen as Seat of the Association's Convention in 1917—Arthur Scott Brook Re-elected President

SPRINGFIELD, MASS., Aug. 5.—As the crowning event of the most successful year in the history of the National Association of Organists, the ninth annual convention held in this city during the last four days was a complete success from a business, artistic and social standpoint. With one of the finest auditoriums in the country, equipped with a great municipal organ, for a meeting place, and weather that was ideal from first to last, there was nothing more one could ask for. In fact, Springfield has won such a warm place in the hearts of the organists that this city was again selected for the annual convention in 1917.

It developed soon after the convention opened on Tuesday that four other cities would bid for the next convention: New York, Philadelphia, Buffalo and San Francisco. In a short time it was seen that Philadelphia was the only real contender against "The City of Homes," especially with four champions like Percy Chase Miller, Henry S. Fry, Julius G. Bierck and Lewis A. Wadlow backing up the claims of the "City of Brotherly Love." Springfield support proved too strong, however, and before the final vote on the question was taken the Philadelphia men withdrew from the contest, leaving the field clear for this city.

In his address at the opening of the convention, President Arthur Scott Brook spoke in an inspiring manner on the ideals of the organization. He said in part:

"It would be rather a stigma on the association to say that we meet mainly for the purpose of good fellowship, commendable as that is. I would like to see the National Association making plans for a wider usefulness. There are good movements we can support. It is a notable fact that the church that does good work in the mission field is stronger at home. The organization that does not look beyond itself may fall into a state of ennui or demise.

"I believe that our welfare is bound up with that of the Music Teachers' National Association. As a body we should give our support to the M. T. N. A., which is doing its best to bring nearer the day when the organist shall rank professionally with lawyer and doctor.

"Do not misunderstand me. The preparation which is necessary for making a man a skilled organist makes him the equal of the doctor or the lawyer. But I am speaking of the opinion which the world in general holds. While we must not lay too much stress on mere appearances, yet we may take care that, in training, conduct and general demeanor, we may always warrant the good opinion of those looking on from outside." Later in the convention, Homer N. Bartlett of New York touched on this subject again when he said that a college education would be advantageous to the organist.

Membership Doubled

It was brought out in the reports that the National Association of Organists had doubled its membership in the last year, the number now being 708. Four new councils were instituted: Illinois, J. Lawrence Erb, president; Wisconsin, Lewis A. Vantine, president; Georgia, James Robert Gillette, president, and Mississippi, J. E. W. Lord, president.

Reginald Church of Passaic, N. J., who was chosen treasurer to succeed George Henry Day, removed to Youngstown, Ohio, reported that the finances of the association were in good condition, with a small balance on hand. More funds are needed, however, but the financial outlook for the coming year is good. A gift of \$35, made by Mrs. Bruce S. Keator, was announced, but President Brook said it would be kept separate from the regular treasury accounts and would be used for the incidental expenses in establishing new councils.

Interesting reports were made by the

State presidents, and it was shown that Rhode Island had proved the banner State this year. As a reward of merit it was given the honor of having its members constitute the reception committee. The following State presidents reported in person for their councils: Myron C. Ballou of Providence, for Rhode Island; Alvin C. Bruel of Bridgeport, for Connecticut; James Robert Gillette of Macon, for Georgia; John Herman Loud of Boston for Massachusetts; Mrs. Bruce S. Keator of Asbury Park, for New Jersey; Lewis A. Vantine of Milwaukee, for Wisconsin; Dr. Edward Young Mason of Delaware, for Ohio; Arthur Scott Brook, for New York; Henry S. Fry of Philadelphia, for Pennsylvania; Dr. Francis Heming of Chicago, for Illinois (substituting for J. Lawrence Erb).

Standardized Console

The most important subject before the convention was the presentation of the recommendation of a proposed standardized console. These recommendations were prepared by a joint committee of the American Guild of Organists and the National Association. They were offered, not for immediate adoption but for comment, and there was plenty of the latter in the sharp discussion that followed. There was a sample console, designed according to the recommendations of the committee, on exhibition.

Clifford Demarest of New York, the delegate to the convention from the American Guild of Organists, presided at this session. Representatives of the leading organ builders of the country were on hand to say a good word for the various models. Besides these, the chief speakers on the report were Dr. Alfred Pennington of Scranton, Pa., and Rollo Maitland and Henry S. Fry of Philadelphia.

One recommendation was that the choir manual be lowered. One organist remarked that he did not like to play with the "choir" in his lap, whereupon it was suggested that no ideal arrangement could be found to fit all knees, since legs have not been standardized. The joint committee has on it men of all sizes and the suggested console was regarded as a fair compromise.

The question of a slanting keyboard was also discussed. Dr. Pennington spoke in favor of that model, but the

committee favored the level keyboard.

An informal vote was taken on the question of stop knobs or stop keys, and the knobs won, forty-one to twenty-four. Many points were referred back to the committee and it is probable that nothing will be decided for some time. Reginald McAll asked all organists who have opinions on the subject to send them to "The Console."

In his response to the address of welcome during the opening session Dr. Pennington touched on the question of "mixtures." His remarks in favor of "mixtures" were applauded. He warned against laying down too rigid rules for standardization.

George Ashdown Audsley, LL.D., in his address on "Important Questions on the Tonal Appointment of the Organ," also favored "mixtures." He spoke of their importance from the acoustical standpoint and opposed the movement for abandoning them which has gained some headway.

Old Fashions Favored

William D. Armstrong of Alton, Ill., who read a paper on "Desirable Changes in the Musical Settings of Anthems and Canticles," brought out the fact that the plan of introducing two short canticles to alternate with the "Benedicite" and "Te Deum" would be considered by the House of Bishops of the Episcopal Church at its meeting in St. Louis next fall. Mr. Armstrong expressed a preference for old fashions in music and objected to the tendency of some of the modern composers to introduce the rhythmic and sensuous in their works. He also advised against the use of operatic music during the service.

Henry S. Fry, in a subsequent paper, disagreed somewhat with Mr. Armstrong on the question of operatic music. He did not favor an ironclad rule against its use, as that would put the ban on Handel's "Largo" and other numbers that have a place in organ programs.

John Herman Loud of Boston read a paper on "Registration and the Art of Expression in Organ Playing," in which he urged the importance of expressing the composer's intention. He compared the manuals in regard to tone color and noted the expressive quality of the organ when all the manuals are enclosed in swell boxes, as is the case of the Hope-Jones organ at Ocean Grove, N. J. He advised the use of the swell organ in playing meditations, reveries and other slow movements, especially where there is a demand for beautiful solo work and well-graded pure organ tone. The great organ is adapted for grand choruses and finales, while modern orchestral music requires a fairly equal use of all banks and a good mechanical equipment is needed for the many shifts.

Mr. Loud said that, notwithstanding the fair number of technically perfect organists, the artist who could combine consummate skill with the ability to express his own individuality was rare.

Election of Officers

The annual election of officers of the National Association of Organists resulted in but few changes. The list presented by the nominating committee was

[Continued on page 25]

ZOELLNER QUARTET



"One of the World's Greatest Quartets"

1916-17 Coast to Coast
Tour Now Booking

HARRY CULBERTSON
MANAGER

5474 University Avenue CHICAGO

Cecil FANNING

Baritone
H. B. TURPIN, Accompanist
For terms and dates address:
H. B. TURPIN, 601 Conover Bldg., Dayton, O.
For Dominion of Canada:
SCHEIDER & GUTZET,
Bank of Commerce Chambers, Toronto, Canada.

SITTIG TRIO

[Violin, 'Cello and Piano]
Available for Concerts, Recitals, Clubs, Etc.
Address:
F. V. SITTIG, 318 West 57th St. New York

MYRNA SHARLOW

Lyric Soprano
Re-engaged—CHICAGO OPERA
Season 1916-17
Coast to Coast Concert Tour Sept.—Oct.
Under Direction of
HARRY P. HARRISON
Cable Building Chicago

MARGUERITE BERIZA

"Greatest Tosca"

Say Chicago Papers:

"Last night the greatest Floria Tosca I have ever seen was on the Ravinia Park stage. Marguerite Beriza was this reward for journeying all the way to Ravinia. Her Tosca held the eye away from all minor defects of the performance. More, it closed the ear to Puccini's music. That is the great triumph of Beriza in Tosca."—James Whitaker, *Chicago Examiner*.

"The outstanding figure of this interpretation was Mme. Beriza. Mme. Beriza's voice is a voice which is well used and which she is able to color with stirring emotions. This actress triumphed in 'Tosca.'—Felix Borowski, *Chicago Herald*.

"All Mme. Beriza's talent for acting was employed in the presentation given to Puccini's 'La Tosca' at Ravinia Park yesterday. Here is one of the supreme operatic Florias in point of histrionic power, worthy of comparison with the concept of the great actress for whom Sardou wrote his melodrama."—Stanley K. Faye, *Chicago Daily News*.

FRANCIS ROGERS

Concert Baritone and Teacher of Singing
115 East 53d Street, New York
July 1st to Sept. 15th
Northeast Harbor, Maine



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director BALTIMORE, MD.

One of the oldest and most noted Music Schools in America.

ESTABLISHED 1857

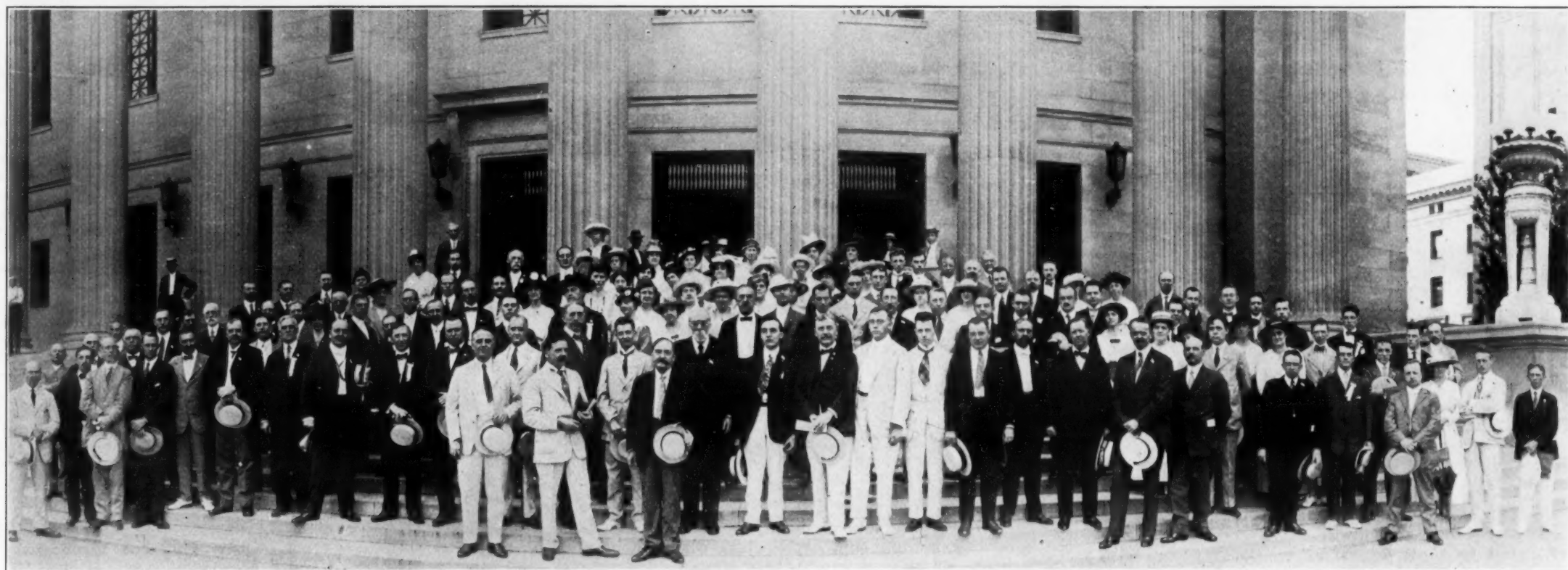
ARNOLDE STEPHENSON

Mezzo-Soprano
SEASON 1916-17
Management: M. H. HANSON
437 FIFTH AVENUE NEW YORK

CHARLOTTE PEEGE

Contralto
"An Artist of Superior Attainment"
ENGAGED FOR THREE APPEARANCES
Season 1916-17 with the
RUSSIAN SYMPHONY ORCHESTRA
For terms and dates address Harrison Hollander,
Apt. 5 N. E. 135 Hamilton Place, New York.

ORGANISTS DEBATE ON STANDARD CONSOLE



Delegates of the National Association of Organists, Assembled in Their Convention at Springfield, Mass.

[Continued from page 24]

elected by a unanimous vote, as follows: President, Arthur Scott Brook of New York; vice-presidents, Arthur H. Turner of Springfield, Homer N. Bartlett of New York, Charles A. Sheldon, Jr., of Atlanta, Ga., and William D. Armstrong of Alton, Ill.; secretary, Miles I. A. Martin of New York; treasurer, Reginald Church of Passaic, N. J.; executive committee, Frederick Schlieder of New York, William E. Ashmall of Arlington, N. J., Dr. George Ashdown Audsley of New York, Chester H. Beebe of Brooklyn, N. Y., Clifford Demarest of New York, Kate Elizabeth Fox of Morristown, N. J.; Dr. Francis Hemming of Chicago, Rollo F. Maitland of Philadelphia, Reginald Ley McAll of New York, John A. O'Shea of Boston, Dr. Smith Penfield of New York, Alfred Pennington of Scranton, Dr. A. Madeley Richardson of New York, Herbert Stavelly Sammond of Philadelphia, Dr. John McE. Ward of Philadelphia, Walton N. Waters of Weehauken, N. J., Dr. William A. Wolff of Lancaster, Pa., and the State presidents, *ex-officio*.

President Brook reported the following losses by death: Frank Otis Nash of Boston, who had been a member of the national executive committee; Charles A. Hawley of New York, a distinguished composer as well as an able organist; Francis Cuyler Van Dyke, State president of the New Jersey council, teacher of mathematics and organist of the Lawrenceville School, N. J.; Elmer Stivers of East Orange, N. J.; Henry Harding of Ocean Grove, N. J.; S. E. Hawkins and Newell L. Wilbur, both of the Rhode Island council; Rev. J. H. B. Hodges of Baltimore and Lorenzo F. Renz of Brooklyn.

Recitals by Visitors

The recitals by the visiting organists were one of the most delightful features of the convention. None of those who played here last year was on this year's program. The recitals of the closing day were largely attended by Springfield music lovers and those from surrounding cities. Friday afternoon's program by Ernest R. Kroeger of St. Louis, assisted by John A. O'Shea of Boston, as organist; Ada Allen Chadwick as violinist, and Arthur H. Turner, baritone, both of this city, appealed to a large number because of its variety, a number of compositions by Mr. Kroeger being presented in which all four took part. The other

recitalists were: Edward F. Laubin of Hartford, Conn.; Richard Keys Biggs of Brooklyn, Mrs. Kate Elizabeth Fox of Morristown, N. J.; Percy Chase Mills of Philadelphia, Charles M. Courboin of Syracuse, Henry S. Fry of Philadelphia, Clifford Demarest of New York and Dr. Francis Hemming of Chicago. The music critics of this city praised the work of these players highly.

The social side of the convention was not neglected by the delegates. Many availed themselves of the pleasure of an automobile ride around the city and

vicinity on Thursday in cars provided through the courtesy of Mayor Frank F. Stacy. Friday evening at 6.30 o'clock Dr. Audsley, Homer N. Bartlett and Ernest R. Kroeger were guests of honor at a banquet for the officers and their guests in the Hotel Kimball, about sixty being present. That same evening, after Dr. Hemming's recital, the convention banquet was held in Cooley's Hotel with 130 members and their wives present. President Brook introduced the after-dinner speakers with personal reminiscences. He paid a special tribute to Mr.

Kroeger, "whose wonderful work made the high water mark of the convention." Arthur H. Turner of this city, one of the vice-presidents of the association, assisted Dr. Brook. Those who responded were Messrs. Kroeger, Audsley, Pennington, O'Shea, Demarest, Hemming, Biggs, Fry, Sheldon, Bartlett and Armstrong and Mrs. Kate Elizabeth Fox.

About twenty-five of the delegates remained in the city until Saturday, when they enjoyed a trip to Mt. Tom under the guidance of Mr. Turner.

T. H. P.

DAVIS-BERRYMAN RECITAL HEARD IN AN OMAHA STUDIO



Alice Virginia Davis and Cecil W. Berryman, Heard in Piano Recital at Omaha

OMAHA, NEB., Aug. 1.—Alice Virginia Davis and Cecil W. Berryman gave the second program in their series of studio recitals on Tuesday morning, July 25. Mr. Berryman played the Beethoven "Emperor" Concerto. Miss Davis gave a modern group, including "The Pensive

Spinner" by Rudolph Ganz, which attracted particular attention. The program opened with Chaminade's "Morning," arranged for two pianos, and closed with "España," by Chabrier. Miss Davis will spend her vacation during the month of August at Hartsdale, N. Y., returning the latter part of the month to her class in Omaha.

Franz Kneisel Injured in Crash

BLUE HILL, ME., Aug. 4.—Franz Kneisel of the Kneisel Quartet, who is spending the summer at Blue Hill, narrowly escaped serious injury in an automobile accident on Aug. 3. Mr. Kneisel was driving his own automobile back to Blue Hill after a trip to Bar Harbor when a limousine came toward him at a high rate of speed, striking the Kneisel automobile and throwing Mrs. Kneisel and her sister, Miss Koch, who accompanied him, out into the road. Mr. Kneisel was badly cut by flying glass and his face and knees were bruised.

Mrs. Lamasure Gives "Boris Godounoff" in Washington Recital

WASHINGTON, D. C., Aug. 8.—The artist last week in the weekly concert series at the O'Connor Studio was Mrs. Mignon Ukle Lamasure, the operalogue artist

who has for the past two seasons given Washington the opportunity of becoming familiar with the great operas of many periods from an analytical and artistic viewpoint. The work presented on this occasion was "Boris Godounoff," in which the lecturer-pianist not only dramatically told the story of the opera but also brought out the relation of the various motifs to the characters as well as to the situations in the opera. Her rhythmic reading of the lines of the arias while playing the accompaniments deserves high commendation. As an operalogist, Mrs. Lamasure possesses an intimacy of presentation that brings her audience at once into a sympathetic mood.

W. H.

Starts Music Club During Stay of Texas Regiment in Marfa

MARFA, TEX., Aug. 5.—The Marfa Musicales Club, with a membership of forty, was organized recently by Mrs. Mayme Folsom Wynne, president of the Symphony Orchestra Association of Dallas, and wife of Captain Wynne of the Fourth Texas Regiment. Mrs. Wynne accompanied her husband when the regiment was stationed here, and aroused the musical forces to organization. Mrs. J. W. McCracken is head of the new addition to Texas musical clubs.

but simply works which bands all over the musical world have deemed worthy of presentation to mixed audiences."

The point had been made that the quality of the programs being given was decidedly low and that they were musically a sociological disgrace. Director Swan does not think so, and this view is concurred in partly by Charles O. Caputo, one of the leaders of the bands engaged for the summer season in the parks. Mr. Caputo makes the point that the concerts are for entertainment and not educational and that of the 109,000 who have attended them so far this season only about 1000 were musicians or persons who would demand heavier music. A higher class of programs, it appears, has been given other seasons. But Director Swan insists that nine-tenths of the audiences who attend the concerts do not want to hear classical music, so he has ordered that they be given what they want.

Intensely interesting programs continue to be given by the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor. Anna Laura Johnson charmed with her singing at the Friday concert.

E. C. S.

WRANGLE OVER PARK MUSIC IN PITTSBURGH

High Grade Works Not Wanted— Department Head Answers Objector

PITTSBURGH, PA., Aug. 7.—It appears that "classical" music is not wanted in the Pittsburgh parks musical programs. This was Director Robert Swan's answer, in brief, to T. Carl Whitmer, composer and member of the faculty of the Pittsburgh Musical Institute, who complained to Mr. Swan, who is the head of the Department of Public Works and directs the hiring of the bands and orchestras.

In a statement to Director Swan, Mr. Whitmer said: "Our people deserve a better fate. There is an inexhaustible supply of good music which, when well presented, is just as attractive to the masses as the trash. It is not a question of placing on the program works which some people love to call 'high-brow' stuff,

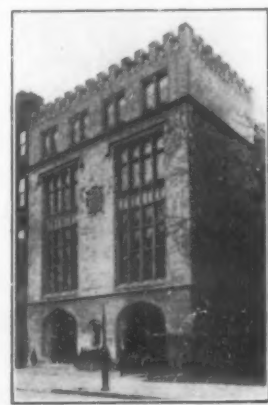
The David Mannes Music School

DAVID and CLARA MANNES, Directors

154 East Seventieth Street, New York City

Opens October 10. Located in New York's most attractive section. Easily accessible. A music school for those who have a sincere interest in study and will work without compulsion of examinations and diplomas. Coordination of Theory and Ensemble with all courses. Faculty of experienced teachers. For catalog address: Secretary,

David Mannes, 181 West Seventy-fifth St., New York City



MUSIC STILL A "STEP-CHILD" IN PUBLIC SCHOOL SYSTEM

Giving Musical Study a Definite Place in the Schedule Will End the Careless Shelving of the Music Lesson in Favor of Anything that May Seem More Important at the Moment—Educating Children's Souls by Music

By ALICE CLARK COOK

WE naturally turn to the schools to help us in the quest for better means of educating the souls of our children by music, but we find, in this as in so many ways, that here also much remains to be desired. It is well, indeed, if the children are learning to read music in the daily classes and that they are acquiring familiarity with musical classics through school victrolas, but these things are only part of the story.

My own experience is calculated to shed a somewhat unusual light on the situation because my children did not go to school until they had reached the ages of fourteen and sixteen respectively. They had both studied music for five years with a good teacher and had expected to continue to do so, but the demands of school are so numerous and so exclusive that the boy finds no time at all for practice and has given up his lessons altogether, while the girl, using to strictest advantage every minute of her time, manages to squeeze in half an hour of daily practise. The class lessons in the school are helpful, but they by no means make up for the lamentable loss of the individual home work.

Australia's Example

Australia has something to teach us in this respect. Australian public schools recognize the importance of music and encourage the pupils to spend as much time as possible on it. The music lesson hour is considered a necessary and desirable interruption of the ordinary school routine and pupils are excused to go to it. The result is that the music teacher (here often at her wits' end to find time in the short hours between daylight and dark for enough lessons to earn a scanty living) may there give as many as fifty lessons in a week.

Our crowding of the music lesson into the afternoon hours and into Saturdays which rightly belong to outdoor recreation, makes music lessons unpopular with the children. One sympathizes with the girl who said, "I hate music lessons because they always come when I want to be doing something else." Music so studied is not a soul-perfecting culture. Only the few children who are really musical geniuses will willingly submit to this curtailment of their pleasures. Music becomes antagonistic, its pursuit developing chiefly resourcefulness in evasion, time killing and desultoriness.

So much for the student's side. Even sadder is that of the teacher who must work against this handicap of prejudice and dislike. Music, not sufficiently esteemed by educators to be granted a place in the school schedules, is looked at askance as a bothersome interruption. This is the more to be regretted, inasmuch as the music teacher is more apt to be really gifted as a teacher than the grade teacher and therefore entitled to greater compensation and consideration. The music teacher chooses her calling in ninety cases out of a hundred

because of special fitness and preparation. Her status should be recognized and an effort made to enable her to support herself in comfort with a margin for recreation and self-improvement.

Better Salaries for Music Teachers

In the widespread campaign for increased salaries for teachers I read nothing of improved conditions for the music teacher. She has, except in the very few cases of those who have reached the top of the ladder, no fixed salary, no definite vacation. If a child has a toothache the music lesson is given up and the teacher loses the payment for that lesson; if the child's mother has visitors the music teacher is told not to come and loses her compensation. It is a thankless, precarious career and many a young teacher with genius sufficient to justify high hopes of success gradually loses enthusiasm, skill and courage because of the blighting pressure of anxiety as to the means of securing a mere living.

The placing of music lessons on the regular school schedule, giving opportunity to those who choose to study music with a teacher whose fitness is recognized by the school authorities, will

"MANNERISMS NOT MANNER"

Pasquale Amato Says American Conservatism Makes Art Progress Difficult

"There is no reason to worry about the so-called slow development of American music," said Pasquale Amato, the renowned baritone of the Metropolitan Opera Company, in answer to some questions on the subject of American music and American art in general, "because, as a matter of fact, it has not been really slow at all. The fact of the case is," he continued, "that America is still a comparatively young country, and, therefore, all its art is comparatively young art. It will take some time for it to reach full growth. Of course, there are certain national characteristics which impede the evolution of art in this country, but that has been true of European nations as well."

"The most important of these, at the present time, is what might be called the American abhorrence of manner. To the American mind, the important thing is to get whatever one happens to be doing done, rather than to get it done in a certain manner. For example, when an objection is raised to the method employed by an individual in accomplishing his end, there are always plenty of people on hand who will defend him by saying, 'That's all right; he gets it done, doesn't he?' which, while it is undeniably the case, does not really answer the objection at all."

"Another illustration of the American neglect of manner is the fact that over here 'manner' is nearly always declared to be 'mannerism.' That is because by nature Americans are a conservative na-

ture, to be sure, but always loaded with mother-sympathy and encouragement, so that in later years, when his life was crowned with splendid success, he looked back to the time when his mother brought opportunities to hear fine music into his life as the very moulding moments in the development of his character and ambition.

A writer in the *Etude* speaks of the mental rest power of music. This might, as he suggests, be taken advantage of by a judicious arrangement of individual music lessons in the periods following each pupil's most exhausting study. The arrangement of such a schedule would, of course, involve much time and thought, but the correspondingly large returns in culture and power of brain work would undoubtedly justify such an expenditure.

A Tone-Deaf Music Lover

Every normal child, even the most prosaic, loves music. A nine-year-old friend of mine is apparently tone deaf, yet he dearly loves music. He surpasses all his playmates in his acquirements in reading, writing, mathematics and language, but it is always he who asks, "Aren't we going to sing now?" and in answer to the query, "Why do you want to sing?" he answers, "Because I like that best of all." If Schumann-Heink's dictum that the desire to do a thing indicates the ability to do it, is true, that boy should become a Caruso.

Let us have music in our homes and in our schools, real, live, individual, human music, and let us look for and uphold the teachers who can give to our children this soul side of education. It cannot be learned in fifteen minutes or half an hour of each week in a crowded class room, though the taste for it may be awakened there. It cannot be learned by sitting down before a machine and letting the sound waves wash over relaxed minds, though that may help when a start has been made. It can only be learned by daily, individual effort as any other language is learned. It is well worth the effort. Can we not make it more easily possible by including it in the curriculum of the schools?

tion of individuals who hate to be conspicuous or different, because they are afraid of being called queer. For this reason, for example, every one dresses like every one else.

"This continual striving after sameness makes artistic endeavor difficult, for an artist, above everything else, is an individual with a manner peculiar to himself. That is what style and originality mean, the most complimentary terms which can be applied to an artist. But Americans are breaking away from their wish to be all alike as individuals, and they will break away from it as a nation in time."

GOUNOD AND HIS MOTHER

The Latter's Great Influence in Shaping the Composer's Career

In his autobiography, Charles Gounod, who resolved as a little boy to win the Grand Prix de Rome for music, so that he might help his hard-working artist-mother, and, years later did win it, tells us:

"My mother, who nursed me herself, had certainly given me music with her milk. She always sang when she was nursing me, and I can faithfully say I took my first lessons unconsciously."

"I had acquired a very clear idea of various intonations, of the music intervals they represent and of the various forms of modulation even before I knew how to use my tongue."

"Very early my ears appreciated the difference between the major and the minor key. They tell me that, hearing someone singing in the street in a minor key, I asked my mother if he didn't sing as though he were crying."

His mother, who was an artist and a musician, delighted in treating her boy to good music. His first visit to the theater with her was a wonder-event in his life. It was Rossini's "Otello," and when he got home he lay awake all night, burning with a desire to write an "Otello" himself.

Other treats followed, few and far be-

tween, to be sure, but always loaded with mother-sympathy and encouragement, so that in later years, when his life was crowned with splendid success, he looked back to the time when his mother brought opportunities to hear fine music into his life as the very moulding moments in the development of his character and ambition.

Oregon Man Writes Pamphlet on Harmony

A valuable pamphlet on harmony, for the use of piano, vocal, and orchestral students, has been published by the author, Daniel H. Wilson, of Portland, Oregon. The leaflet—there are only sixteen pages—consists of ten sections, containing the fundamental principles of harmony, outlined as broadly as possible, and yet, in a way, completely. The sections are designated as follows: Scales, intervals, triads; cadences: full and deceptive; triads and inversions: chords of the seventh and inversions; fundamental progressions of a fifth, fourth, third, sixth, seventh and second below; passing sevenths, passing ninths, returning motion, passing notes and skipping notes; suspensions: prepared, unprepared, single, double and triple; the minor scale; chord of the diminished seventh; chromatic notes; modulations.

Louis Lombard Wishes to Hear Roderick White with His Orchestra

Louis Lombard, the New York banker, who is well known on both sides of the Atlantic for his wide sympathies with musical art in general, as also for his famous large orchestra which he supports for the pleasure of himself and friends at concerts given at his beautiful home in Switzerland, wrote most enthusiastically of Roderick White to a friend after hearing the violinist play at his "Villa Sunshine" at Santa Barbara, Cal., last spring. Said Mr. Lombard: "I hope Destiny may reunite us, if not in this country, under my Swiss roof where I hope to accompany him with my orchestra. Since he was here I have written a short piece for violin alone which I may send him one of these days."

Charles COOPER Pianist

"It was always guided by an artistic individuality of taste that is frequently lacking in young aspirants to pianistic success.—*New York Sun*."

Exclusive Management:

FLORENCE L. PEASE

1 West 34th Street, New York City

Steinway Pianoforte

ORRIN BASTEDO BARITONE



"He has an unusually mellow voice, well placed and under control. Appearing with orchestra, he made a most favorable impression. He sang in French, German, Italian and English."—*Foreign Edition of Musical Courier*.

Exclusive Management

R. E. JOHNSTON

1451 Broadway, New York City

KATHRYN PLATT GUNN

VIOLINIST

CONCERTS and RECITALS

Address: 930 Lincoln Place, Brooklyn

Tel. Bedford 5472 W.

Alma Voedisch is looking for the coming season

SPIERING RENOWNED VIOLINIST

In his own "Artist Studies" the BERLIN BÖRSEN-COURIER said:

"Spiering's own 'Artist Studies' are remarkable as a test of their interpreter's ability. They are probably as difficult as anything written in this line. Mr. Spiering played them with unfailing virtuosity."

Steinway Piano

Inquiries to Alma Voedisch, 1425 Broadway, New York

DORIS BARNETT

Concert Pianist

GRADUATE PUPIL OF GODOWSKY

For engagements and terms of instruction

address

c/o Musical America, 505 Fifth Avenue

New York City

Knabe Piano Used

MAXIMILIAN PILZER VIOLINIST

Concerts

RESIDENCE and STUDIO: 260 West 57th Street

Recitals

'Phone Circle 2249

CHARLES W. CLARK AMERICA'S FOREMOST BARITONE

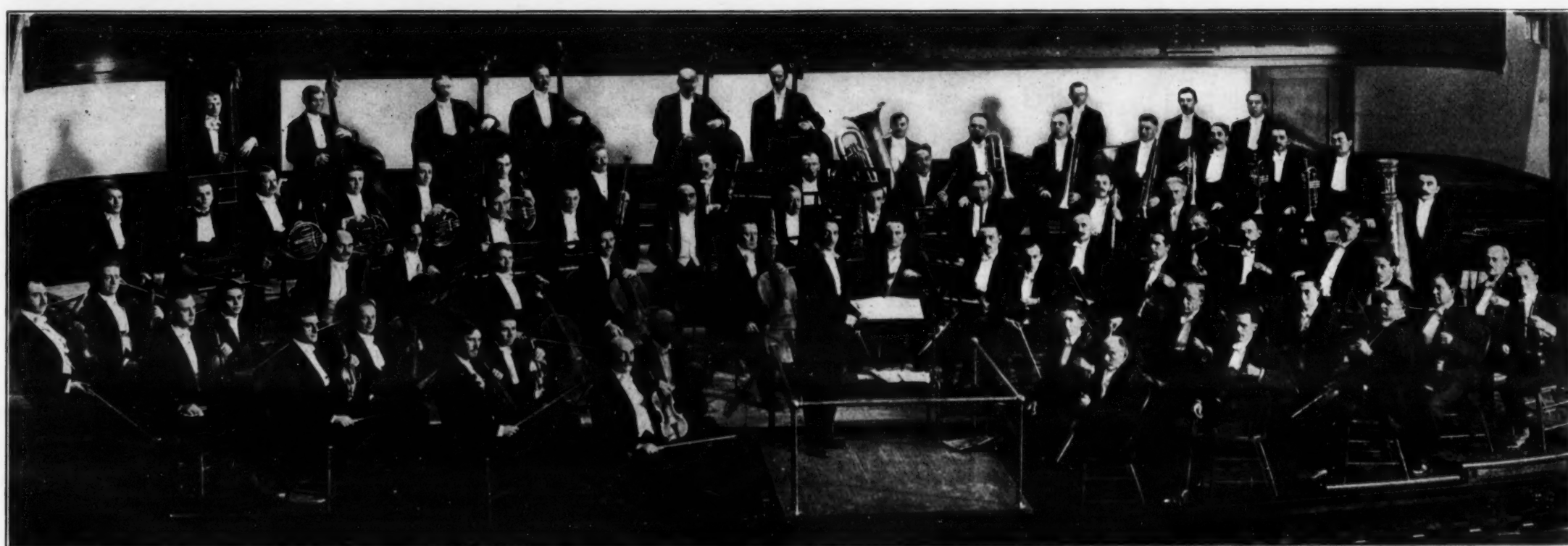
Address

500 North Clark Street

CHICAGO

"MASTER OF THE SONG WORLD"

LOS ANGELES SYMPHONY SEEKS AUDITORIUM



LOS ANGELES SYMPHONY ORCHESTRA, ADOLPH TANDLER, CONDUCTOR

LOS ANGELES, CAL., Aug. 1.—Close co-operation between conductor and business manager marks the preparations for the opening of the new season of the Los Angeles Symphony Orchestra. Manager F. W. Blanchard, ably assisted by W. E. Strobridge, is centering his energies on the fund for a Los Angeles Symphony hall and with Conductor Tandler is arranging the series of programs for next season's concerts. They have ordered a list of music that promises an interesting variety. Among

the larger works may be named the First Symphony of Liszt, César Franck's symphonic poem, "Les Djinns"; Alfvén's Fifth Symphony, Strauss's "Till Eulenspiegel," Brahms's Second Symphony, Sibelius's Second Symphony, Ravel's "Rhapsodie Espagnole," Glinka's "Life for the Czar" Overture, Max Reger's "Lustspiel" Overture.

And among the other numbers are found the Delius "Dance Rhapsodie," Dukas's "L'Apprenti Sorcier," Chabrier's "Suite Pastorale," Weingartner's "Merry Overture," d'Indy's "Istar" Variations,

Svendsen's "Carnival de Paris" and Wolf's "Italian Serenade."

It remains to be seen what effect the war will have on this list. That is to say, what of it the dealers cannot supply until the war is over. Mr. Tandler had the experience of leaving behind him in Europe a lot of scores he had secured for the orchestra two years ago and the Kaiser may get another finger in his musical pie this season.

It has not yet been decided where the symphony concerts will be given this year and negotiations are under way

for Temple Auditorium, which houses motion pictures at present, and for Trinity Auditorium, where the concerts have been given for two seasons. The matter will be decided shortly.

There will be little change in the personnel the coming season, but more rehearsals will be given the symphony programs. The regular symphony concerts will be increased in numbers, but the popular concerts—which were more popular in program than in attendance—will be much less in number.

W. F. G.

PAVLOWA FOR HIPPODROME

Russian Dancer Rehearsing Ballet for Opening Performance

Charles Dillingham has officially announced the engagement of Anna Pavlowa, the Russian dancer, for the New York Hippodrome. On Aug. 2 Mlle. Pavlowa came to the city to begin rehearsals for the opening performance on Sept. 4.

The first divertissement, entirely new to America, is designed and executed by Leon Bakst, the Russian scenic artist, who will make his first visit to this country. The music of the ballet was composed by Tchaikowsky.

It has long been Mlle. Pavlowa's desire to remain permanently in New York and to present ballet performances as dignified and as artistic as those in Paris and Petrograd.



FRANCES

NASH

Direction
EVELYN HOPPER
Æolian Hall
New York City.

Assisting Pavlowa in her new ballet divertissement will be expert Russian dancers and panoramists, augmented by Hippodrome ballet girls. The principal male dancer will be Alexandre Volinine, first dancer of the Russian Imperial Theater, and the ballet master will be Ivan Clustine, formerly in charge of the ballet of the Paris Grand Opera. Stefa Plaskovityka will be première classical dancer and Stasla Kuhn first character dancer. Two male dancers brought from the Imperial Theater of Warsaw are Waslav Zalewski and Ivan Verginski. Another soloist will be Mlle. Butzowa, a protégée and pupil of Pavlowa's.

City College Demands \$6,007 "Caliban" Damages

The College of the City of New York is attempting to recover \$6,007 in damages from the Shakespeare Tercentenary Committee and the surety company which went under bond for the committee when "Caliban" was given in the college stadium last May. The trustees of the college claim that it cost \$3,750 to regrade and resod the field on which the masque was presented. This was the largest item on the bill. The trustees have asked the city to help them get the money, and the city has threatened to sue if it is not paid by Aug. 10.

At the office of the committee, at 10 East Forty-third Street, it was said that the bill would, of course, be paid if the items in it were correct. There was some doubt as to that, however, it was stated.

JOSEFFY A CONSERVATIVE

The Famous Pianist's Attitude Toward the Development of Technique

As a whole, Joseffy's attitude toward the development of technique may be regarded as conservative, writes Edwin Hughes in the *Musical Quarterly*. He would never have recommended any such unconventionalities, for example, as that of using the thumb doubled up against the fist to produce a particularly strong accent; he would have met such a contingency by inventing exercises with the specific object of strengthening the thumb to the point where it would be able to master the situation in its normal relation to the keyboard. He established for himself certain principles of technical procedure, and he believed in applying them to all circumstances. If they proved seemingly insufficient in some cases, it was the fault of the imperfection of the individual technical apparatus, and not of the principles. Although, in view of the most modern developments in piano playing, his mode of procedure, his method, may seem to some a trifle old-fashioned, this cannot be conceded to imply criticism of the material for technical development which he has left us in his two books of studies. As to the originality and cleverness in the presentation of the subject matter, the wealth of new ideas and the completeness of material which these two volumes exhibit, there is little room for cavil.

Joseffy's own playing underwent a marked change during the years follow-

ing his coming to America. Those who heard him in the earlier part of his career describe the dainty elegance of his performances, the wonderful grace and the unequalled technical perfection of his style. They gained for him the sobriquet of the "Patti of the piano." But Joseffy soon lost his taste for mere miniature at the keyboard; he joined the modern movement, whose ideal lay in the direction of big tone and big piano playing. After a period of self-immolation spent in perfecting his new manner, he surprised his former admirers by appearing now as one of the very Titans of the instrument, at the same time retaining the delicacy and charm of his older style. Wilhelm Gericke once said to me in Vienna, speaking of Joseffy's performance of the Rubinstein D Minor Concerto with the Boston Symphony Orchestra under his leadership: "His tone was so enormous and there was such a broad sweep to his playing that it seemed like a veritable reincarnation of Rubinstein himself."

Mme. Pasquali Sings for San Diego Audience

SAN DIEGO, CAL., July 24.—More than 10,000 persons sat for nearly two hours at the exposition yesterday afternoon when Bernice de Pasquali, coloratura soprano, appeared in recital. Perhaps the greatest tribute to the singer's art was that she was able to hold her audience, almost to a person, throughout the long program and at the close they clamored for more.

Her program, which was most varied, was well rendered and her voice was at all times pleasing, clear and far-reaching. She was beautifully accompanied by S. Camillo Engle at the piano, Warren D. Allen of San Jose, organist, and Frieda Foote-Chapman, violinist. Tommasino's Royal Italian Band assisted in the program.

W. F. R.

MARCEL CHARLIER

Conductor of French Opera with Chicago Grand Opera Company for the past six years, (re-engaged for next season) will open Chicago Studio for Vocal Instruction and Coaching in September, 1916.
Now on Tour with Julia Clausen, Address, CONGRESS HOTEL, CHICAGO

ALICE VIRGINIA DAVIS

PIANIST

3717 South 25th Street
South Side, Omaha, Neb.

MME. BRIDWELL

Celebrated CONTRALTO

Management, R. E. Johnston
1451 Broadway, New York

IDELLE PATTERSON

Young American Soprano

Management: R. E. JOHNSTON,
1451 Broadway, New York City.

First New York Recital, Aeolian Hall,
Thursday Evening, October 26th.

JULIA CLAUSSSEN

PRIMA DONNA MEZZO SOPRANO

Season 1916-17. Now Booking. Exclusive Management: LOUDON CHARLTON. Carnegie Hall, New York

AUGUST QUARTET OF SOLOISTS WINS FAVOR AT CHAUTAUQUA

New Group of Singers at Assembly Proves Worthy Acquisition to Its Musical Forces—Operetta "Hiawatha's Childhood," Introduced to Local Public—Hutcheson Plays Chopin Program—Band Concert for Army Veterans

CHAUTAUQUA, N. Y., Aug. 7.—The week now flown introduced the new soloists who come for the month of August, and it brought forth the Junior Choir of Chautauqua in Bessie M. Whiteley's operetta for children, "Hiawatha's Childhood." There were also artist recitals by Ernest Hutcheson and Sol Marcossou.

The soloists for July made their farewell appearance at a concert on Monday evening, July 31, when numbers of rather a popular nature made up the major part of the program. The Chautauqua Orchestra played three selections from the "Eliland" Cycle by von Fielitz with good expression. The feminine section of the choir sang a part song, a "Pastoral Lullaby" by Celeste D. Heckscher, in capital style. Edwin Swain sang a group of three songs, making a rousing "hit" with "Speaks" "On the Road to Mandalay." Carolyn Ortmann presented four songs in German. Her style was excellent and her interpretation artistic. Beatrice MacCue sang "The Little Dutch Garden," which was a gem of dainty brightness, and the "Happy Song" of Del Riego, with a genuinely happy style. Sol Marcossou played the "Gypsy Melodies" by Sarasate, and he made them warm and beautiful, as always.

Greeting to Bishop Vincent

There were to have been three other numbers, but just as Mr. Marcossou was closing a number the Chautauqua Chimes rang out a welcome to Bishop Vincent, who was just arriving for his annual visit, and the concert was called off, the whole crowd adjourning to the lake front, where they joined in a torchlight procession and band and chorus welcome to the beloved Bishop, the surviving founder of Chautauqua.

Sol Marcossou gave his third well-played recital in Higgins Hall on Tuesday afternoon, giving a newer program than he has presented this year. American works on the program were Cecil Burleigh's "Eventide," the "Meadow Lark," "To the Warriors" and "Over Laughing Waters," and Albert Spalding's "Alabama," which was well done and was a novelty much enjoyed. Mr. Marcossou, whose playing exhibited its usual fine qualities, divided honors with Mrs. Marcossou, who played his accompaniments on this occasion. Mrs. Marcossou was formerly Dorothy Frew and was a concert pianist before her marriage. She accompanies with warmth and sympathy and discloses a large amount of technical finish.

Hutcheson's Chopin Recital

Ernest Hutcheson and Chopin were a composite magnet sufficient to fill Higgins Hall on Thursday afternoon, the largest audience of the season turning out. Mr. Hutcheson's sincerity, technical finish and beautiful expression were all evidenced on this occasion. His reading of the Sonata in B Minor was appealing to the ear and satisfying to the intelligence. Three preludes were interpreted with delicacy, and he dazzled the audience with the Scherzo in B Minor.

The New Soloists at Chautauqua

The new quartet for August made its bow to Chautauqua at the concert on Wednesday afternoon, Aug. 2. There was a big crowd, and a cordial reception was accorded the singers. The tenor, Arthur Hackett of Boston, opened the program for the soloists, singing Campbell-Tipton's "Hymn to the Night," Branscombe's "I Bring You Heartsease" and Dix's "The Trumpeter." Mr. Hackett has a genuine tenor, virile yet replete with sweetness and a delightful clarity. He at once stepped into favor with Chautauquans.

Considerable interest attached to the appearance of Lila Robeson of the Metropolitan Opera Company. Miss Robeson introduced herself with "When Your Dear Hands," by La Forge, "The Token," by Lohr, and "Der Sieger," by Kaun. Hers is a voice that easily fills the Amphitheater. Its wealth of power and velvety richness of color make her a delight to hear and her singing is tinged with artistry throughout. Adelaide Fischer, with a lyric soprano of ingrat-

ating quality and a manner wonderfully winning, made herself a secure place from the start. She sang first "Polly Willis," by Arne, doing the little florid sections with charming taste. "Petite Rose," by Cesek, and "An Open Secret," by Woodman, intensified these pleasant impressions and her pretty voice and her clever handling of it were greatly admired. Vivian Gosnell is an Englishman with a strong and smooth baritone. He has excellent command of his voice and sings with good judgment. He did "How Do I Love Thee," by Maude Valerie White, with excellent effect and "Invictus," by Huhn, with fine regard for its dramatic value. Marion Bauer's "Over the Hills" displayed his range and versatility.

The Chautauqua Orchestra and Choir and Sol Marcossou gave the remainder of the program most acceptably.

Work of Children's Choir

When the Chautauqua Junior Choir presented "Hiawatha's Childhood" on Friday night, Aug. 4, the Amphitheater held its banner crowd. The operetta was presented for the first time at Chautauqua. It was given as a cantata, but in costume and with a stage picturesquely set. There were no solo parts except a "Lullaby of Nokomis," sung by Lila Robeson, who did her work most satisfactorily. Grace Hallam, the daughter of Director Arthur Hallam, did the Phantom Dance and the Firefly Dance, both of them being extremely graceful and cleverly presented. The children sang with abandon and their attacks were clean and precise and their shading excellent. They reflected credit upon Director Hallam.

Preceding the operetta the orchestra gave a Cradle Song by Kjerulf, and Adelaide Fischer sang "The Land of the Sky Blue Water," by Cadman, and Harriet Ware's "Boat Song" with delightfully handled pianissimo tones and charming style. Arthur Hackett gave Whelpley's "I Know a Hill" and Batten's "The Sweetest Flower," each number being given with individuality of interpretation as well as fine vocal art. Lila Robeson offered "The Captain," by Rogers, "The Fairy Pipers," by Brewer, and "What's in the Air To-day," by Eden, singing them with especially good effect.

Patriotic Band Concert

Saturday being National Army Day, there was given an extra concert, it being an annual custom to give a patriotic concert for the especial pleasure of the veterans. Henry B. Vincent conducts the band and he gave a clever program, awakening much enthusiasm with "The Stars and Stripes Forever," "The American Patrol" and a Fantasia introducing "Home, Sweet Home." One of the features was the trombone solo "Somewhere a Voice Is Calling," by Mr. Hughes. Vivian Gosnell gave a group of three songs, "Droop Not, Young Lover," in which Mr. Gosnell showed his fine facility with classic songs; the old English song, "Go to Bed, Sweet Muse," and Altsen's "Lute Player." Mr. Gosnell was immensely liked on this occasion. Arthur Hackett sang "Mavis," by Craxton, and Messenger's "Long Ago in Alcala," disclosing ingratiating tone quality and pleasing style.

The Chautauqua Orchestra accompanied the performance of "The Tempest," by Shakespeare, which was given with Sir Arthur Sullivan's music on Saturday night, Aug. 5. Once again the Amphitheater was crowded to overflowing. The dances and the songs went well and the solo work done by Dorothy Crawley, Rebecca Scheibel and May Quinn was most attractive. Henry B. Vincent conducted.

A "Messiah" Song Service

At the weekly song service given on Sunday night Director Hallam chose all numbers from "The Messiah." Arthur Hackett sang "Comfort Ye" and "Every Valley" with much purity of tone and fine expression. Vivian Gosnell delivered "And the People That Walked in Darkness" with sincerity and true regard for the English traditions of oratorio. He gave a good account of himself. Miss Fischer sang "Rejoice Greatly," her coloratura being delightful. She was quite effective in "Come Unto Me." Miss Robeson sang "O Thou That Tellest" with the chorus in excellent fashion, and "He Shall Feed His

Flock" was wonderfully appealing. The choir did well in the "O Thou That Tellest" and in the "Hallelujah Chorus." T. G.

DOSTAL SINGS TO 650 NUNS

Tenor Appears Before Conference at St. Joseph's Convent

It is not often that an artist has the honor of singing to a gathering of 650 of the most prominent nuns in this country. On Wednesday afternoon, Aug. 2, George Dostal, the tenor, gave



George Dostal, Prominent American Tenor

a recital at St. Joseph's Convent, Brentwood-in-the-Pines, L. I., to the delegates of the Conference of Nuns of St. Joseph, numbering 650.

He had a most enthusiastic reception and after completing a program of sixteen songs, with several encores, he was compelled to return and give two additional groups. The accompaniments were most ably played by Polak, Mr. Dostal's regular pianist. The hall of St. Joseph is one of the most beautiful in this country, and is equipped with a concert grand piano and a fine pipe organ.

John George Harris Joins Faculty of Roanoke Institute

CHARLOTTE, N. C., Aug. 1.—John George Harris, for several years one of the leading musicians of this city, will remove on Sept. 1 to Danville, Va., where he will assume charge of the vocal and choral work at Roanoke Institute. During his residence in Charlotte Mr. Harris has organized and directed through several seasons the Charlotte Glee Club, the Ladies' Choral Club, has conducted the music column of the Charlotte Observer and "Musical Musings" in the Charlotte News, besides filling acceptably the position of baritone soloist at the First Presbyterian Church of Charlotte. He has also successfully taught a large class of voice students.

Elsa Gorlich of Vancouver was one of this year's prize winners for singing at the Paris Conservatoire.

HOUSTON CHORUS HAS A NEW CONDUCTOR

Ellison Van Hoose Successor to Julien Paul Blitz, Who Has Resigned

HOUSTON, TEX., Aug. 1.—At the home of the president, Mrs. R. C. Duff, the Treble Clef Club's full active membership held a meeting and took action on the receipt of Julien Paul Blitz's letter of resignation as the club's director after his four years of eminently successful service in that capacity. Along with the club's regretful letter of acceptance was sent as a gift to Mr. Blitz a handsome ivory baton richly mounted in gold.

On Thursday evening Mr. and Mrs. R. C. Duff gave a dinner-party in honor of the Treble Clef Club's newly-elected director, Ellison Van Hoose.

The Women's Choral Club is to open its season of 1916-1917 at the Prince Theater on Nov. 11, presenting as special attraction the Trio de Lutèce. W. H.

GIVE GROVE PLAY ON AUGUST 14

Dr. Stewart of San Francisco to Conduct Bohemians' Production

Dr. Humphrey J. Stewart, official organist of the San Diego Exposition, will conduct the special symphony orchestra of sixty pieces for the annual Grove Play, "Gold," to be given by the San Francisco Bohemian Club in its natural theater on Aug. 14, says the San Francisco Chronicle.

The music for this year's play has been composed by Dr. Stewart, and the libretto is by Frederick Myrtle, a former San Francisco newspaper man. The plot concerns the coming of the Spaniards to the Pacific Coast in their search for gold, and a prologue deals with the mythical people who inhabited the country before the coming of the Spaniards.

Among the distinguished musicians present will be Dr. William C. Carl of New York, who will be Dr. Stewart's guest. The annual concert of the Bohemian "jinks" music will take place on Aug. 24. One of the guests will be Alfred Hertz, conductor of the San Francisco Symphony Orchestra.

Mannes to Conduct Music for "Orestes" in Faversham Production

William Faversham has engaged David Mannes to direct the orchestra at the special performances of Richard Le Gallienne's version of "Orestes," which will be given in September at Roland R. Conklin's new Greek Theater at Huntington, L. I. The music is by Massenet.

McCormack Sings Speaks's Song

A patriotic American song, "When the Boys Come Home," a poem by the late John Hay, who was Secretary of State and biographer of Lincoln, set to music by Oley Speaks, was sung for the first time by John McCormack, the Irish tenor, on Saturday, Aug. 5, at Ocean Grove, N. J.

CARUSON

ART OF SINGING

Highly Endorsed by Caruso, Toscanini, Polacco, Scotti, Amato, de Luca

Studio: THE NEVADA, 70th St. (2025), B'way, New York City. 'Phone., 2922 Columbus

Edna White Trumpet Quartette

Edna White
Erminie Kahn

Louise Gura
Christine Mellor

Available for Church, Concert and Oratorio

226 West 129th Street

Tel. Morningside 4870

New York City

VIDA MILHOLLAND

SOPRANO

Management: OTTO KAR BARTIK, 370 Lexington Avenue, N. Y.

Personal Address: 247 Fifth Avenue, N. Y.

SEASON 1916-1917. NOW BOOKING

LOUISE DAY

LYRIC SOPRANO
Concert Recital Oratorio
SEASON 1915-1916

Exclusive Management: Miss Annie Friedberg
1425 Broadway, NEW YORK

PHILADELPHIA GREETES FORMER PRODIGY

Domenico Bove, Violinist, Now a Full-Fledged Virtuoso—Career in Europe

PHILADELPHIA, July 30.—Domenico Bove, the young Italian violinist, who as a boy prodigy was discovered in the "Little Italy" section of this city a number of years ago and through the influence of a number of prominent society people and musical patrons enabled to begin his preparations for a musical career, is now back in this country, after about eight years spent in Europe. He will make his first American tour the coming season, recitals in several of the largest cities already having been arranged.

Mr. Bove, soon after he was "discovered," was most fortunate in enlisting the fostering kindness of the late Mrs. Joseph Drexel of this city, through whose assistance he was able to go abroad and who left him a liberal fund for the furtherance of his interests and the starting of an artistic career which has every promise of being a brilliant success. Mr. Bove now is a sturdy young man of the strikingly handsome Italian type, and so thorough has been his musical education under the greatest European masters that he has an extensive repertoire of the standard violin compositions, as well as many works of a distinctive sort that promise to give to his recitals the element of novelty. In Europe, where he spent eight years, in Germany, Austria and Bohemia, he was a pupil of Sevcik, Kubelik's teacher, and before returning to this country played with marked success in many musical centers, having appeared in Vienna with the Concert Verein and the Tonkünstler, in Berlin with the Hochschule Orchestra and in Prague with the Prager Philharmonic. He is the owner of one of the most valuable violins in existence, purchased for him by his patroness, a genuine Gagliano, once the property of Dvorak, from whose wife it was acquired for the young violinist by Mrs. Drexel.

Wartime Difficulties

Like many others, Mr. Bove had some annoying and even dangerous experiences when he attempted to return to America after the war broke out. The German frontier guards at Emmerich almost proved his undoing. They were not at all inclined to let him pass, and they seemed determined to confiscate his music, of which he had a trunkful—orchestra scores, single pieces, portfolios,



Domenico Bove, Talented Young Violinist of Philadelphia, Who Is to Appear in Concerts

big and little. "Please, please don't take my music!" he pleaded; "it is my living." The guards shook their heads; he argued and begged, for a time apparently in vain, but with the result that finally, after long and wearisome examination, during which all his possessions were minutely scrutinized, even with magnifying glasses, he was permitted to pass and to take with him all that belonged to him.

Again, at Boden Boch, when he sought to pass from Austria to Germany, he was held up and subjected to another rigid search. The Austrians took his camera and 200 films, as well as his letters, and locked him up until he had established his identity. As he was again held up at Falmouth for three days more, when he had reached England by way of Holland, Mr. Bove decided that getting back to America was a serious undertaking. He arrived here safely a few weeks ago, however, with his precious Gagliano, his music and his other belongings intact, and has been received with enthusiasm by his many Philadelphia friends and associates. A. L. T.

Finck Assails Those Who Find "Self-Glorification" in Liszt

ANNOYANCE at the attitude of some commentators who regard Liszt as a musician animated by a desire for mere personal display of technical skill is expressed by Henry T. Finck, music critic of the New York *Evening Post*, in an article in the *Étude*. Mr. Finck relates that when Liszt heard Paganini play at Paris in 1831, like a flash the thought came to him:

"What wonderful things might be done with the piano if its technical possibilities were developed as those of the violin have been by Paganini."

He made up his mind to do this himself. Thenceforth he shunned appearing in public or society, devoting most of his time to experimenting on the piano; and when, after three years of assiduous practice, he gave another recital, the Parisians applauded him as frantically as they had applauded Paganini. He had become the Paganini of the piano, performing feats of virtuosity which no other player could equal.

A Frank Confession

While the public applauded, the critics jumped on Liszt with both feet, on the ground that he took liberties with classical works, playing them arbitrarily and introducing inappropriate ornaments.

That they were justified in censuring him he admitted four years later, in a letter to George Sand, in which he confessed his guilt in these contrite words:

"In concert halls as well as in private drawing rooms I often played works of Beethoven, Weber, and Hummel, and I am ashamed to say that for the sake of winning the applause of a public which was slow in appreciating the sublime and beautiful, I did not scruple to change the pace and the ideas of the compositions; nay, I went so far in my frivolity as to interpolate runs and cadenzas which, to be sure, brought me the applause of the musically uneducated, but led me into paths which I fortunately soon abandoned. I cannot tell you how deeply I regret having thus made concessions to bad taste, which violated the spirit as well as the letter of the music. Since that time absolute reverence for the masterworks of our great men of genius has completely replaced that craving for originality and personal success which I had in the days too near my childhood."

Fuller Maitland An Offender

Note the date of this confession—1837. Liszt was then only twenty-six years old, and for the remaining forty-nine years of his life he preserved that "absolute reverence" for masterpieces which he had already acquired when he wrote that letter to the famous French novelist. Yet to this day writers who ought to be

ashamed not to know better speak of Liszt as one who, like Paganini, continued all his life to make the personal display of technical skill the one object of his activity. A flagrant offender, says Mr. Finck, is Mr. Fuller-Maitland, who was for some years the musical critic of the London *Times* and was chosen as editor of the second edition of Grove's monumental Dictionary of Music and Musicians. In the preface to the Correspondence of Joachim, he classes Liszt with those musicians who worked "for their own glorification rather than in the cause of legitimate music."

This verdict applies only to the first decade of Liszt's activity as a musician. Concerning the remaining years—nearly half a century—it is an unpardonable misstatement. During that half century Liszt was the exact opposite of Paganini in everything except his dazzling technical skill as a player.

End of Virtuosity

In 1841, shortly after Paganini's death, Liszt wrote a remarkable essay in which he declared that the death of that Italian violinist signified the end of virtuosity; that is, of the display of skill for its own sake and the glorification of the player. "May the artist of the future," he added, "cheerfully drop the vain, egotistic part which, we hope, found in Paganini its last brilliant representative; may he place his goal within and not without himself; and may virtuosity be a means to him, never an end in itself."

Wagner's judgment is particularly interesting. He first heard Liszt play in Paris in 1841—the very year of Liszt's essay on Paganini; and to his horror, he heard him play a fantasia on Meyerbeer's "Robert the Devil," as an encore at a concert devoted to Beethoven! But he realized, too, that Liszt was not to blame. The public simply yelled and clamored for that show piece till he sat down, visibly annoyed, and muttering, "I am the servant of the public, as a matter of course," played the piece call for.

BUSH & LANE



PIANO built according to scientific principles, especially for musical people, who naturally expect an instrument to yield perfect service in musical quality and wear. Bush & Lane Grands and Uprights are thoroughly qualified to meet all requirements of home, school, studio or other use where the highest degree of service is desired.

BUSH & LANE PIANO CO.

Makers of Bush & Lane Pianos and the Famous Cecilian Player-Piano

HOLLAND

MICHIGAN

"Thus," Wagner adds humorously, "all guilt has to be atoned for in this world. Some day Liszt will be obliged in heaven to play before the assembled angels his fantasia on the devil! But that will probably be the last time!"

Poor Liszt! The world made it very hard for him to be good, artistically and otherwise.

George Copeland Works on Dance Interpretations with Nijinsky

George Copeland is occupying his summer not only in acquiring novelties for his piano recitals next season, but in experimenting with an undeveloped artistic field, an interpretation of modern French and other exotic music in conjunction with classic and interpretative dancing. With Nijinsky Mr. Copeland had many interesting sessions and rehearsals early in the summer, and other dancers of note are much interested in the Boston pianist's idea.

Ganz Working on New Compositions at His Maine Retreat

In Naples, Maine, where Rudolph Ganz is spending the summer, the noted Swiss pianist is making splendid progress with his new compositions. Mr. Ganz will give three recitals in Aeolian Hall, New York, on Oct. 15, Nov. 14, and Dec. 12. He will also give three in Havana, Dec. 2, 4, and 6. Mr. Ganz is booked for a big tour extending to May, 1917, and embracing every State in the Union.

Lenora Sparkes to Spend Summer in England

Lenora Sparkes, soprano of the Metropolitan Opera Company, sailed for Europe on Aug. 3 on the White Star liner Adriatic. Miss Sparkes is going to England, where she intends to spend the rest of the summer.

OLIVE FREMSTAD

Management: FOSTER & DAVID, 500 Fifth Avenue, New York

NEW MUSIC—VOCAL AND INSTRUMENTAL

BRUNO HUHN has set to music for chorus of three-part women's voices Adelaide Anne Proctor's early-Victorian verses, "The Message."* The point of poems of this kind, which in their day had considerable vogue, is rather nebulous in 1916, when poetry has risen out of that hopeless rut in which the sing-song rhythm played a big part and the sentimental was the main emotion on which the makers of verses played.

Mr. Huhn has written music that is eminently suited to the text. Melodious, though perhaps less admirably so than a good deal of his other music, the piece has to commend it a carefully written plan, well built-up, good voice-writing and a keen sense of effect. On the final verse, which contains lines that are first cousins to the closing lines of "The Lost Chord," Mr. Huhn calls for the organ, which supports the voices, while the pi-

*"THE MESSAGE." For Three-Part Chorus of Women's Voices with Piano Accompaniment and Organ *ad lib.* By Bruno Huhn. Price, 15 cents net. "WHEN THE BOYS COME HOME." For Unaccompanied Chorus of Male Voices. By Oley Speaks. Price, 12 cents net. "DAY IS DYING IN THE WEST." "THE SWEET STORY OF OLD." Two Sacred Songs. By Oley Speaks. Price, 60 cents net each. "BEND LOW, O DUSKY NIGHT." "TOWARD THE SUNRISE." "SONG OF SPRING." Three Songs for a Solo Voice with Piano Accompaniment. By Oley Speaks. Price, 60 cents net each. "CORTÈGE NUPTIALE." For the Organ. By I. Barton. Price, 60 cents. New York: G. Schirmer.

ano concerns itself with a brilliant accompaniment in eighth notes.

Oley Speaks' solo song, "When the Boys Come Home," issued last season, appears in a well made version for unaccompanied chorus of men's voices. Mr. Speaks is further represented by two sacred songs, "Day Is Dying in the West" and "The Sweet Story of Old," and by three secular songs, "Bend Low, O Dusky Night," "Toward the Sunrise" (a charming little Frank L. Stanton setting) and "Song of Spring."

A very unimportant organ composition is a "Cortège Nuptiale," by I. Barton.

A MELODIOUS little organ piece issued by the John Church Company is Frederic Groton's "Remembrance."† It is in the style of some of the short Hollins pieces, grateful in a recital program and unpretentious. Though not especially original in either melody or harmony, it ought to please when neatly performed.

THE London house, G. Schirmer, Ltd.,† issues Book XIII of its series of organ pieces called "Ecclesiae Organum." The series comprises "practical pieces for church use" and is edited by Dr. Charles N. Vincent. The pieces in this book, the thirteenth of the series, eminently practical, are J. Charles Long's Communion,

†"REMEMBRANCE." For the Organ. By Frederic Groton. Price, 75 cents. Cincinnati-New York-London: The John Church Company.

F. R. Rickman's "At Sunset," a "Short Introductory Voluntary," by T. Wilkinson Stephenson; a "Benediction," by Albert Robins, and a "Meditation," by G. Coleman Young.

Reflecting on the utter lack of musical feeling in such things as those of J. Charles Long, Albert Robins and G. Coleman Young, one is impelled to record again the fact that the average English organist can write more deadly dull grammatical music than any other member of the musical profession in the world to-day. It is well, then, that these pieces are called "practical" on the title page, for it gives them a purpose, which of themselves they have not.

Volume I of "A Répertoire for Organ Recitals" is issued by the same house and is a much better volume in every way. In it are to be found such well-known pieces as Reginald Goss Custard's sentimental Serenade and compositions by Edmonstone Duncan, William Faulkes, Julius Harrison, F. Maurice Jephson, James Lyon, Purcell J. Mansfield, Alec Rowley, Charles Vincent and W. Wolstenholme. The best piece in the collection is Julius Harrison's "Tonus Peregrinus," a composition of real worth, representative of this brilliant English composer, whose music always has individuality. A close second to it is Alec Rowley's Fantasie Prelude, a splendid composition that should be performed by concert organists in America. A. W. K.

†BOOK XIII "ECCLESIAE ORGANUM." A Series of Practical Pieces for Church Use for the Organ. Edited by Dr. Charles Vincent. Price, One Shilling Net. "A RÉPERTOIRE FOR ORGAN RECITALS." VOLUME I. Price, Three Shilling Net. London: G. Schirmer, Ltd.

On Wednesday night, July 26, a concert was given by the massed bands at the State Capitol, complimentary to Governor Ryé. Over 5000 persons were present and enjoyed the music immensely.

The combined bands number over 100 men. Necessarily the balance of instruments is not perfect, nor is the execution faultless, but the result is surprisingly pleasing.

The band has quite a repertoire. The "William Tell" Overture has been given with fine effect, as has "Poet and Peasant." The "Invitation to the Waltz" was given a fine performance at one concert. A number of medleys of popular and patriotic songs have been performed with much skill, and many of the lighter classics have appeared on the programs.

The best effect, however, has been shown in stirring military marches. Here the result has been positively thrilling. The choir of sixteen trombones and twenty trumpets ringing out on the "National Emblem" or "Semper Fidelis" is inspiring in the extreme.

The citizens have enjoyed these concerts greatly and all unite in giving credit to Mme. von Stechow for her rare musical genius in welding these four organizations into one and providing a musical entertainment which has been as unique as it is enjoyable.

Edmund Sereno Ender, organist and vocal teacher of Minneapolis, Minn., motored from Minneapolis to Springfield, Mass., to attend the convention of the National Association of Organists.

WERRENRATH GIVES LECTURE-RECITAL

Baritone Demonstrates Ability as Liedersinger in First of N. Y. U. Series

Reinald Werrenrath gave the first of a series of three lecture recitals on Tuesday evening, Aug. 1, at New York University, singing *Lieder* of Schubert, Schumann, Brahms, Franz, Grieg and Hugo Wolf. A large audience, composed mostly of students in the summer school, listened to the popular baritone with manifest pleasure, recalling him time and again, so that he was compelled to give Grieg's "First Primrose" and "Al-terseelen" of Strauss as encores.

Mr. Werrenrath's art is familiar to concert-goers and needs no special comment at this moment. His explanatory remarks, referring to the content and spirit of the songs, were almost unnecessary, for his singing invested the songs with the composers' intent and transmitted it unmistakably to his hearers.

Vocally, Mr. Werrenrath was at his best. The freshness of quality and resonance of tone, always a joy in this singer, were again in evidence, especially in Wolf's "Liebesglück" (one of his favorites) and in Grieg's "Autumn Storms."

Seldom has Grieg's "Lauf der Welt" been more charmingly given or Wolf's "Zur Ruh" more impressively sung. In fact, the entire program was uniformly excellent, so that it is difficult to mark any particular number for especial praise. There is a wholesome masculine note in Mr. Werrenrath's art that makes it vital and compelling. It is the work of a mature artist, a thorough musician and an admirable *liedersinger*. The accompaniments of Harry Spier were excellent and furnished splendid support for the voice. H. B.

Reed Miller has been engaged again for the Handel and Haydn Society of Boston, this time for the performances of the "Messiah" to be given Dec. 17 and 18. The tenor, now on Chautauqua tour, with his wife, Nevada Van der Veer, has sent an enthusiastic account of an outing which they and other Chautauqua artists, including Marie Stoddard, Frederick Wheeler, Blanche Barbot and Dr. Edward Ott, enjoyed recently on Lake Ontario.

WALLINGFORD RIEGGER

Conductor

Blüthner Orchestra
Summer Season 1916

67 Motz Strasse

Berlin, Germany

ELEANOR SPENCER

Tour
1916-1917

Mason & Hamlin Piano

Under direction Mrs. Herman
Lewis, Inc., 402 Madison Ave.,
New York

Telephones: Murray Hill 7058-2890

BLANCHE GOODE

Pianist

EXCLUSIVE MANAGEMENT

WALTER ANDERSON

171 West 57th St., New York City

Knabe Piano Used

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company

Exclusive Management: GERTRUDE F. COWEN
1451 Broadway, New York

ADELAIDE GESCHEIDT

Instructor of "Miller Vocal Art-Science"

THE NEW SCHOOL OF VOICE DEVELOPMENT

Studios 817-834 Carnegie Hall, New York Tel. 1350 Circle

William S. Brady

TEACHER OF SINGING

Studio: 154 West 72nd St., New York
Telephone Columbus 1311

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

MASSED BAND GIVES NASHVILLE CONCERTS

Over 100 Men in Ensemble Which Was Formed by Mme. von Stechow

NASHVILLE, TENN., July 27.—The City of Nashville has been really fortunate in having a great amount of good music to enjoy this summer.

When the National Guard was mobilized at the State Fair Ground about July 1 the Third Regiment and First Regiment each brought their bands along. These organizations were typical military bands of 30 men each, and of more than average ability.

Nashville already had two good municipal bands. The organization known as Able's Band, under the leadership of James Able, is employed giving concerts in the Nashville city parks.

The Glendale Zoo Band, under the leadership of Mme. Frederika von Stechow, gives concerts daily in the Glendale Zoo Gardens.

The happy thought originated in the mind of Mme. von Stechow that now was the time to have some unusual concerts by combining all these bands into one giant organization for special occasions. This was very happily effected in less than one week's time. The first concerts were given on July 4 and have been repeated a number of times since with great success.

REBECCA

DAVIDSON

PIANISTE

Management: FOSTER & FOSTER 25 West 42nd St.

Western Representative—NIELSEN MUSICAL BUREAU, Cincinnati, Ohio

TRANSCONTINENTAL TOUR 1916-1917 NOW BOOKING

Emmy Destinn

Homer Samuels, Accompanist

DRAMATIC SOPRANO—Prima Donna of the Metropolitan Opera Co., New York

Manager—CHARLES L. WAGNER,
D. F. McSweeney, Associate Manager
1451 BROADWAY, New York

STEINWAY PIANO USED

SEATTLE WELCOMES THEO KARLE'S RETURN

Tenor Appears with Festival Chorus
in "Messiah"—Concert for
Red Cross Workers

SEATTLE, WASH., July 26.—With the extra attraction of Theo Karle, tenor, the Seattle Festival Chorus, with the orchestra, repeated "The Messiah" on July 23 before an audience of 3000 persons. Mme. Alma Simpson, soprano; Mme. Mary Louise Clary, contralto, and George F. Hastings, bass, were the other soloists, as in the previous concert. When Theo Karle appeared he was given an ovation, the demonstration lasting several moments. That the young tenor has improved since he left Seattle nearly a year ago the critics agree. His singing of "There Is No Sorrow Like Unto His Sorrow" was beautiful in its simplicity and tenderness. Mme. Simpson's solo, "Come Unto Him All Ye That Labor," was repeated in part on demand of the audience. Mme. Clary, who is an experienced oratorio singer, was perhaps most enjoyed in the number "He Was Despised and Rejected of Men." The bass solo, "Why Do the People Rage" was Mr. Hastings' finest offering. Claude Madden conducted, and both orchestra and chorus did excellent work.

For the women of the Red Cross Training Camp at Fort Lawton Mrs. Jessie Nash Stover arranged a delightful concert July 21. The artists appearing on the program were Mrs. Sarah J. Thornton, dramatic reader; George F. Hastings, bass; Myrna Neonetta Jack, violinist, and Estelle M. Buss, soprano. The accompanists were Leone Langdon and Mrs. Grace Jack Ketcham.

The Philharmonic Orchestra gave its second outdoor concert in Volunteer Park, Sunday evening, July 23, before an audience numbering 12,000 persons. Mme. Hesse-Sprotte, mezzo-soprano, was the soloist, singing "My Heart at Thy Sweet Voice" from "Samson and Delilah," Saint-Saëns and "Habanera" from "Carmen." Mme. Sprotte has a big voice with a carrying quality well suited to singing in the open air. The orchestral numbers were well chosen for a park concert, and repeated applause nearly doubled the program's length.

That Seattle is very proud of its Symphony Orchestra and conductor, John Spargur, was shown when a special train over the Interurban Electric was necessary to carry the friends to Tacoma to the concert July 26, given in the Stadium. Large parties also went over on the boats and by autos. This was the first engagement of the Philharmonic Orchestra outside of Seattle, and it is understood that many more concerts are being negotiated for in the near future. Nearly 20,000 people heard the orchestra at this concert.

A temporary organization of the Festival Chorus was effected on July 20, with Claude Madden conductor and Alexander Myers as president. A. M. G.

Boston's "Pop" Concerts Win Cordial Public Approval

BOSTON, July 29.—The great dearth of musical attractions in this city is being pleasantly alleviated nightly by the attractive programs presented by the band of symphony players, giving "Pop" concerts in the grand ballroom of the Copley-Plaza Hotel. Under the management of Theodore Seydel and with the able André Maquarre in the conductor's stand, some interesting programs are being given. Judging from the large attendance, despite the humid weather, the concerts are becoming very popular. A feature of the past week's concerts was the Wagner program played on Wednesday, July 26. W. H. L.

Give "Carmen" in English at Newark

NEWARK, N. J., Aug. 1.—The National English Opera Company presented Bizet's "Carmen" last week with the following artists in the cast: Edmée de Dreux, Courtney Rossi-Diehl, Ethel Peters, Edna Bell, Henry Barron, Joseph Interante, Richard Parks, Edward Hamilton and Homer Burrell. P. G.

Teachers from Many Cities and States Attending A. Y. Cornell's Summer School



A. Y. Cornell, Vocal Instructor, and Pupils Attending Summer School at Round Lake, N. Y.

SONG recitals have been a feature of the A. Y. Cornell summer school of vocal instruction at Round Lake, N. Y., this summer, and many well-known teachers from all parts of the country, who are attending the summer school, have taken part in the recitals.

At the recital given on July 21 the list of those appearing on the admirable program given included Tracy F. Budlong, Los Angeles, Cal.; Florence H. Wertheim, Albany, N. Y.; Suzanne Frantz, Lebanon, Pa.; Charlotte Van der Bogart, Schenectady, N. Y.; Elizabeth

Pruit, Roswell, N. M.; Clarence K. Dretke, Navarre, Ohio; Selma Ladinsky, East Liverpool, Ohio; Alfred R. Wiggins, Henderson, Ky.; Lena A. Smith, Berlin, N. Y.; Jean Cowles Sheffer, Mechanicsville, N. Y.; Helen Hilton Erlicher, Schenectady, N. Y.; Hortense Barnet, Albany, N. Y.; Elizabeth Wales, Troy, N. Y.; Annette F. Oliver, Los Angeles, Cal.; Emma M. Reeves, Troy, N. Y.; Dorothy Hoag, Albany, N. Y.; Everett Beach, Springfield, Mass., and Grace Klugmann Swartz, Albany, N. Y. Additional singers who took part in the recital of July 28 were Grace Stewart Hammersley, Mechanicsville, N. Y.;

Mildred E. Lamb, Brooklyn, N. Y.; Adelaide Campbell, Hollins College, Hollins, Va.; William Arrowsmith, Morris-town, N. J.; Olive Beamon, Yazoo City, Miss.; Florence L. Ledger, Hartford, Conn., and Emma Mausert Reeves, Troy, N. Y.

The entire personnel of the school meets four times a week for discussion of tone, technique and criticism of illustrated examples of poise, breath support, diction, tone color, etc., in addition to private lessons, giving a more comprehensive insight than that gained through private instruction alone.

NIELSEN TRIUMPHS IN CHAUTAUQUA TOUR

Soprano Cordially Welcomed by
Huge Audiences on Entire
Circuit

In spite of intense heat that occasionally borders on 104 in the shade, Alice Nielsen, the soprano, is filling a two months' engagement on the Chautauqua circuit and acquitting herself most creditably.

In Huntington, W. Va., where Miss Nielsen appeared on July 11, she was overwhelmed by the enthusiasm of the audience. A suggestion which may result in the formation of an entirely unique organization was made by Miss Nielsen to a group of young society girls who, headed by Sybil Mossman, were among those who greeted her. Miss Mossman expressed the wish that Miss Nielsen might return to Huntington. "And why not?" asked the singer. "Why don't you form a junior club and I'll come and sing at your opening concert?" She explained later that such an organization would be unprecedented.

The following day Miss Nielsen sang at Charleston, where her concert was a huge success, although she suffered from the excessive humidity and was handicapped by the poor acoustics of the hall.

On July 17, at the third Parkersburg Chautauqua, the press declared Miss Nielsen's concert the crowning event of the Chautauqua week. Her English songs were especially charming and struck a responsive note in the hearts of her audience. Her assisting artists, Karl Kirk-Smith, cellist, and William Reddick, pianist, were also cordially received on the entire trip.

Three days later at Wheeling, Miss Nielsen's charming personality won the huge audience that flocked to the tent

to hear the prima donna. Her dramatic singing of "Un bel di" from "Madama Butterfly," was singled out for particular praise.

In Youngstown, on July 24, Miss Nielsen was asked if summer Chautauqua audiences respond more to the old-time melodies than to the standard concert and operatic répertoires. "They like them all," she declared enthusiastically. "We give them the same programs we give at the Metropolitan and their response is a delight. But we haven't found a more responsive audience than Youngstown."

"I'm just full of the Chautauqua spirit," declared the famous soprano after the program. "The Chautauqua is an illness—from which you never recover."

"Manfred" Notably Given in Greek Theater, California

BERKELEY, CAL., July 31.—The first production on the Pacific Coast of Byron's "Manfred," with Schumann's music, was given in the Greek Theater, University of California, on July 21. A chorus of 150 from the University Chorus and the Berkeley Oratorio Society and an orchestra of fifty, under the direction of Paul Steindorff, together with seven vocal

soloists and a dramatic reader, took part. Leo Cooper was the dramatic reader, and the soloists were Mrs. Fanny Bailey Scott, soprano; Mrs. Henrietta B. Blanchard, contralto; Charles Albert Case, tenor; Marion Vecki and S. N. Wyckoff, baritones, and Earl Little and Frank Figgone, basses. The performance was an inspiring one and exceptionally well prepared.

Ballet Russe May Appear at Metropolitan

It is rumored, the *Telegraph* reports, that in addition to the performances the Russian Ballet will give at the Manhattan Opera House early in the autumn, they will appear at the Metropolitan at the closing of the operatic season there. It is said that arrangements are being made with the ballet for a two weeks' engagement, but unlike last year, however, the performances will not be included in the regular subscription, and will be entirely separate from the Metropolitan season.

Koemmenich in White Mountains

Louis Koemmenich, the noted choral conductor of New York, is spending August and September in the White Mountains.



LOUIS PERSINGER

THE DISTINGUISHED VIOLINIST

Address Communications During June, July and August to
YOLANDA SAN ANSELMO, MARIN CO., CAL.

MARY JORDAN

Contralto

ORATORIO—CONCERT—RECITAL

Management: FOSTER & DAVID, 500 Fifth Avenue, New York

LYRIC POEMS

FOR SONG USE
by SARAH SHATFORD

Personal Representative, Laura D. Wilck
Longacre Bldg., B'way and 42nd St., N. Y.

BISPHAM

44 West 44th Street

New York

SEASON 1915-1916

SPOONER TENOR

Management FRED O. RENARD, 216 W. 70th Street, New York

FROM AN ACCOMPANIST'S DIARY

Novelty of a Russian "Carmen" Performance with "Don José" in Khaki, the "Toreador" in White Flannels, Etc.—Does Auer Hypnotize Sascha Heifetz When the Lad Plays?—Famous Teacher an Unforgettable Solo Pianist, with Mengelberg as Conductor

By ANDRÉ BENOIST

Third Installment

HELSINGFORS, Jan. 19, 1914.

AFTER a most comfortable trip, here we are at the Fennia Hotel rather disgruntled in spite of the almost regal suite put at our disposal at reduced rates (for, would you believe it, we are ARTISTS!). The mental gloom comes from not finding any form of announcements in any of the newspapers about our three recitals, nor any posters anywhere in sight. Fine manager this must be! Between Spalding and myself we exhaust every known pet name in Americanese from "lemon" to "mollygump," which amusing pastime brings us to the moment when Impresario Fazer is announced. I find it in my heart to almost be sorry for him, for we are mentally prepared to receive him warmly.

Mr. Fazer proved to be a self-effacing, modest and retiring little gentleman, middle-aged, rather meek and colorless. This confirms our opinion that his managerial methods are antediluvian and obsolete. We (I say "we" advisedly, for when one of us stops for breath the other continues) proceed to third-degree him in good American fashion, studiously overruling any attempts at interruption on his part. However, even we can get tired and in a lull, where we both happened to need breath at the same time, poor Fazer manages to get this in, "But there is no need of advertising; the three concerts are sold out!" O, blushes and shame! What a bully is this man who plays upon the fiddle! And we almost broke this inoffensive little manager's heart. Well, never mind, that will get us square with some that deserve it.

ST. PETERSBURG, Jan. 10-23.—Back again among the caviar and spinach. The three recitals in Helsingfors were bully. All the regular rigamaroll of unharnessing the horses and pulling the sled to the hotel with the usual amount of cheering and bravos. To what trouble some people will go to show their appreciation! Reminds me of Bremen—it is so different.

Dinner with Auer

A very interesting evening we spent at dinner at Mr. Auer's. The guests were few but well chosen—Mr. Glazounoff and Mr. Mengelberg, who, spurred on by the genial Professor's own wit and sparkling humor, made the conversation

between themselves and Spalding something quite memorable. Professor Auer's home on Anglisky Prospect is charming in its atmosphere of dignified and charming simplicity, and it fairly reeks with reminiscences of true greatness. After dinner the "Chief" and I adjourned to the circus to see some wonderful wrestling, which this cruel and heartless young man seemed to relish to the utmost. Then to supper at the Vienna restaurant to eat some "bliny." Hold your breath and I will tell you what blinys are: a little pancake, on this a layer of caviar, a layer of chicken meat, another layer of caviar, a layer of sour whipped cream and over the whole thing hot melted butter. No, one does not always die from eating, and we are here to prove it.

ST. PETERSBURG, Jan. 13-26.—Yesterday stands out for several reasons as one of the most interesting days we have spent in Russia. In the first place an afternoon visit to Professor Auer's class at the Imperial Conservatory and in the evening a splendid concert on which occasion Mr. Auer played the Beethoven concerto accompanied by an orchestra conducted by Mr. Mengelberg. At the conservatory we had the opportunity of hearing the wonder of wonders, Sascha Heifetz, only thirteen years old, and with the technical finish of a great virtuoso.

An Uncanny Performance

It is rather uncanny to watch this little boy go through the appalling difficulties of the Ernst concerto with the apparent ease and surety of a veteran, but what is still more interesting is to watch the almost hypnotic influence exercised by Mr. Auer over the musical mind of the boy. For whenever the Professor takes his eyes off of the boy, the musical vitality seems to lag, without, however, impairing any of the technical perfection of the performance; but when the professor's flashing eyes are turned toward him and the glowing and vibrating personality of the great man are brought to bear upon him, the boy at once plays like one transported!

Isn't this a curious psychological phenomenon? As for Professor Auer's performance in the evening of the Beethoven Concerto I can only say that Spalding and I both sat spellbound by the dignity, nobility of conception and soaring imagination that this great man past seventy put into his performance, and as an encore he played the Romance in F. It was unforgettable!

To-night we saw a performance of "Carmen" that stands out as the most unique operatic event imaginable. Think of "Carmen" brought up to date! The cigarette factory as it is to-day; Carmen dressed in a cheap shirtwaist and torn red flannel skirt; the military barracks as they are to-day and the soldiers in khaki uniforms, even to Don José; the smugglers, typical Apaches, with caps on and coat collars turned up, hiding their booty under their clothes, instead of the absurd bales of goods on their shoulders, and finally the Toreador making his entrance in white flannels, stiff straw hat and neat four-in-hand cravat, followed by a chorus dressed as we are in summer. That reminded one of Forty-second Street and Broadway. The last act showed on one side the entrance to the bull-ring and on the other the entrance to the emergency hospital; between the two one could see interns dressed in white linen carrying stretchers back and forth, followed by busy-looking physicians in a like garb. All the rest was left to the imagination! And finally the singing, acting and orchestra were up to the highest standards. Those Russians are certainly daring!

ST. PETERSBURG, Jan. 16-29.—Well, we did play at 1.30 a. m. after all! Can you beat it? And it did not feel so strange after all. This about ends our Russian season for the present, as we have not the time to play the engagements at Tiflis and Bhatoum in the Caucasus. So we leave to-morrow for dear old Florence for a much needed rest at home for a week and then for Egypt and Sicily.

DORIS BARNETT IN MAINE

Gifted Young Pianist Preparing Programs and Coaching Godowsky Pupils

Doris Barnett, the gifted young pianist who recently returned to the United States, is passing the summer at Seal Harbor, Me., where she is coaching pupils for Leopold Godowsky, teaching a private class and preparing her concert programs for the coming season.

Miss Barnett is well known to the large number of Americans who, prior to the war, kept closely in touch with events in the European music centers. She made a name for herself as a teacher of exceptional insight and ability as an assistant to Godowsky in Vienna, while her concert tours throughout Austria-Hungary, England and Australia left no doubt about her high gifts as a performer. Among her notable European engagements was that with the famous Tonkünstler Orchestra of Vienna. Already a lengthy list of engagements is being arranged for Miss Barnett's American tour.

Colorado Springs Enjoys Good Summer Music

COLORADO SPRINGS, COL., July 31.—Rarely has Colorado Springs had so much good music during the summer season as this year. There are as usual the open-air concerts of the Midland Band. This year the band is doing noteworthy work under the direction of Mr. Warvelle Nelson of Kansas City. While much of a light character is included in the programs, at least half of the numbers are of the better sort, including many classical selections from the masters. That even the recreation-seeking tourist ap-

preciates such serious musical fare is evidenced by the very large and enthusiastic audiences in attendance at these concerts. A series of musicales is being given under the auspices of the Musical Club and direction of Miss Laura Gilpin on succeeding Thursday mornings. There will be in all six recitals in the series. The first was given on July 20 in Cossitt Hall of Colorado College. Of the musicians who are to render the programs Edwin Ideler, violinist, and Walter Heermann, cellist, are known to local music lovers. Mrs. Otto S. Simon of Washington, D. C., will alternate as pianist with Mrs. J. Dawson Hawkins, one of Colorado Springs' most delightful artists.

For the encouragement of the younger local musicians a number of socially prominent ladies have arranged another series of morning recitals for Wednesday mornings during the summer. These are being given at private homes for a limited number of subscribers and are proving very enjoyable. T. M. F.

A CO-ARTIST FOR THIBAUD

Violinist Considers Bringing Pianist, Robert Lortat, on Tour

It is possible that Jacques Thibaud will bring an associate artist with him when he comes to America in October. The French violinist writes enthusiastically of the likelihood of his inducing Robert Lortat, whom he describes as a pianist of extraordinary attainments, to accompany him on the journey; and in that event there will be a number of joint appearances in addition to recitals by the pianist and violinist individually.

"Lortat has one of the greatest piano talents I know," declares Thibaud. "His past has been brilliant. He has won the Diemer prize, which in France is equivalent to the Rubinstein prize in Russia. He has won overwhelming success, and it has been deserved, in Paris, London, and Berlin. What is more"—he concludes whimsically—"Lortat is now willing to become a spoiled child of the American public." Thibaud's bookings are increasing daily, Loudon Charlton reports.

Recital by Klibansky Pupils at Stamford Yacht Club

Betsy Lane Shepherd, Lalla B. Cannon and Zona Maie Griswold, sopranos, Helen Weiller, contralto, and Felice de Gregorio, baritone, all artist pupils from the studios of Sergei Klibansky, gave a recital at the Stamford Yacht Club, Stamford, Conn., on July 12. The concert proved a great success and the club members and guests who crowded the big ballroom and adjoining lobbies gave evidence of sincere enjoyment of every number of the attractive program. Francis Moore was assisting pianist and capable accompanist.

CHARLES GILBERT
SPROSS
Address: 38 W. 129th Street, NEW YORK
PIANIST-ACCOMPANIST-COMPOSER
Latest Songs: "The Awakening"—"Lindy"—"The Merry Month of May"—"My Marjorie"—"Twas You"—"Daybreak"—"My Hero-ette."

ALBERT
JONÁS
Celebrated Spanish Piano Virtuoso and Pedagogue of Berlin. Now in NEW YORK.
Studio: 45 W. 76th St. Tel. Schuyler 10080

EVLYN
EGERTER
SOPRANO
Management: J. SAUNDERS GORDON
915 Olive Street, St. Louis, Mo.
East. Rep. FOSTER & DAVID
500 Fifth Ave., N. Y.

INSTITUTE OF MUSICAL ART
of the City of New York
FRANK DAMROSCH, Director
Catalogue on application. 120 Claremont Avenue

JOHN DOANE
Management: Mrs. Herman Lewis, Inc., 402 Madison Avenue, New York City
ORGANIST—Head of Organ Department, Northwestern University School of Music, Evanston, Ill.
RECITALS

Nevada VAN DER VEER **Reed MILLER**
MEZZO-CONTRALTO TENOR
Oratorio Concerts Recitals. Individually and jointly
Management: LOUDON CHARLTON, Carnegie Hall, New York

GINA CIAPARELLI-VIAFORA

Leading Soprano
Formerly of the
Metropolitan Opera
Company



Maestro
POLACCO'S
Endorsement:
"A Really Great Singer
and a Great Teacher."

Giorgio Polacco



Singer
AND
Teacher
of Singing



M. Campanini's
Endorsement:
"Distinguished
Teacher and a
great artist"

Clara Campanini

VOCAL STUDIO
21 West 16th

Telephone 6592 Chelsea

HARDMAN PIANO USED

FOR OPERA, CONCERTS, ETC. Personal Address: 21 West 16th St., N.Y.

KATHERINE LINCOLN

Teacher of Singing

33 West 67 St., NEW YORK
(Fri., Sat. and Mon.)

514 Pierce Bldg., BOSTON
(Tues., Wed. and Thurs.)

PRESENT BRILLIANT PAGEANT IN CALIFORNIA'S GREEK THEATER

Ruth St. Denis and Company of Dancers Appear in University Summer School Production Witnessed by 9000 Persons—Schumann's "Manfred" Draws Another Throng to Amphitheater—Persinger, Britt and San Francisco Quintet Club Form New Society

Bureau of Musical America,
1101 Pine Street,
San Francisco, Aug. 1, 1916.

AN audience of more than 9000 persons witnessed the pageant, "Life and After-Life in Egypt, Greece and India," which was staged in the Hearst Greek Theater last Saturday evening by Ruth St. Denis, Ted Shawn and a company of 200 assisting dancers, with music by a symphony orchestra under the direction of Louis Horst. The pageant was a University of California event, in connection with the summer school. Its splendid success carries promise that the great amphitheater on the Berkeley hillside will be made the scene of annual pageantry offerings in dance and music, and on a larger scale than this initial one.

In the Egyptian dances, the development of the ancient nation was depicted—the shepherds, the priests, the military and court life, the arts and science,

others, the action leading up to the appearance of a princess who recognizes in a yogi the husband of her previous incarnation and learns from him that only by renunciation can she attain Nirvana and know perfect peace.

The pageant was beautifully staged, except that at times there was unsatisfactory handling of the lights, on which so much of the illusion depends. The orchestra had not been given sufficient opportunity of rehearsal, but Mr. Horst's work was highly creditable under the circumstances. The pageant is to be repeated in Santa Barbara, Los Angeles and San Diego.

Schumann's "Manfred" attracted an audience of 3000 persons to the Greek Theater when Paul Steindorff and his orchestra interpreted the music and Leo Cooper read the Byron lines. The music was exquisitely performed. These were the soloists: Fanny Bailey Scott, soprano; Mrs. M. E. Blanchard, contralto; Charles Albert Case, tenor; Marion Vecki and S. N. Wyckoff, baritone; Earl Little and Frank Figone, basses. The chorus of 100 voices was organized from



Ted Shawn, Ruth St. Denis, and Some of the Dancers Who Assisted them in the Pageant at the Greek Theatre, University of California

and then the invasion and national decay. The after-life symbolism included the judgment before Osiris and the casting away of the soul or its acceptance in the ceremonial dances of Isis and Osiris.

The Greek story began with the cultured life, showing the Greek lady making her toilet, the philosopher among his students, the dancing girls, the Pyrrhic dances, the Olympian games, stage comedy and tragedy and the Bacchanalian feasts and revels.

Colorful Scenes in India

India's scenes began at the banks of the Ganges with the women occupied in water-carrying and washing, the return of the hunters and the ceremonial burning of the body of one who had been killed by a tiger. Next was represented the bazaar section of a city street, with merchants, fakirs, fortune-tellers, jugglers, snake-charmers, nautch-girls and

the Berkeley Oratorio Society and the University of California Chorus.

Persinger Again Concertmaster

Louis Persinger is to be concertmaster and assistant conductor of the San Francisco Symphony Orchestra, according to an announcement just issued. He is spending the summer at "The Birdcage," in Yolanda.

Mr. Persinger and Horace Britt have joined with the forces of the San Francisco Quintet Club, organized by Will L. Greenbaum and Elias M. Hecht, and the new organization is called the Chamber Music Society of San Francisco. The members: Louis Persinger, first violin; Louis W. Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Gyula Ormay, piano; Elias M. Hecht, flute.

G. Aldo Randegger, the pianist, is here in his second week, playing at the Orpheum. Previous to his arrival, St.

Francis never walked on the waves for a local vaudeville audience, Mazeppa's ride was musically unknown, and classic piano music had never entered into competition with contemporary ragtime. Randegger has proved a success, though, which indicates improvement in public taste, and it is probable that other good pianists may be invited to travel over the big circuit. THOMAS NUNAN.

Few Pauses in Working Schedule of Charles Gilbert Spross

Charles Gilbert Spross, who enacts with equal ability the parts of composer, pianist and accompanist, played, on Aug. 2, at Norfolk, Conn., and on Aug. 3, 4 and 5 at the Round Lake (N. Y.) Festival. On Aug. 6 he went to Westport, Ontario, for ten days' fishing. He will also spend a few days in the Adirondacks. For the fall Mr. Spross has booked: Chillicothe, Ohio, Oct. 25; Piqua, Ohio, Oct. 27; Utica, N. Y., Nov. 1; Richmond, Va., Nov. 22; Philadelphia, Pa., Nov. 27; Morristown, N. J., Dec. 6; Washington, D. C., Dec. 8; St. Joseph, Mo., Dec. 11; Kansas City, Dec. 12; Des Moines, Iowa, Dec. 13; Dayton, Ohio, Dec. 18.

Son of Chicago Music Benefactor Plays in Quartet at Pittsfield

PITTSFIELD, MASS., July 25.—Gertrude Watson, pianist, gave the first of a series of afternoon recitals at Pittsfield today. She was assisted by Walter D. Stafford and Herbert Dittler of New York, violinists; Elias Bronstein of New York, cellist, and A. Sprague Coolidge of Chicago, viola. Mr. Coolidge is the son of Mrs. Frederick Sprague Coolidge, who has endowed the Kortschak String Quartet and given \$250,000 to the pension fund of the Chicago Symphony Orchestra. He has just completed a postgraduate course in music at Harvard.

Fanning Recital to Inaugurate Hotel Ballroom in Columbus, Ohio

COLUMBUS, OHIO, July 30.—The first musical entertainment to be given in the Hotel Desher will be that of a song recital by Cecil Fanning, the well-known baritone, assisted by Harry B. Turpin at the piano. This recital is given under the auspices of the Charity Guild, of which Mrs. Joseph Drake Potter is president, and will take place on Friday, Oct. 20, in the ballroom. E. M. S.

Neida Humphrey's Success at New York Benefit Concert

Neida Humphrey, artist pupil of Guglielmo Caruson, the New York vocal teacher, scored a brilliant success at a recent benefit concert in the Hotel Plaza, New York. Miss Humphrey was in excellent voice.

GENEVA JEFFERDS SECURES IMPORTANT BOSTON CHURCH POST



Geneva Jeffers, Prominent Soprano, of Providence, R. I.

OAK BLUFFS, MASS., Aug. 4.—Geneva Jeffers, the soprano, of Providence R. I., has joined the colony of musicians summering here. Upon the resignation of Marie Sundelius, soprano of the Old South Church, Boston, to go to the Metropolitan Opera Company this fall, Miss Jeffers was the fortunate candidate recently selected to fill her place. She will assume her new position in Boston the second week in September, and until then will vacation between here and the Art Colony in Boothbay Harbor, Me.

Harriet Case Concludes Busy Season With Chautauqua Appearance

CEDAR FALLS, IA., Aug. 7.—Harriet Case, soprano, has just concluded a successful season with a concert engagement at the Iowa State Teachers' College, on July 31, and two appearances, including a recital, at the Allison (Ia.) Chautauqua. Miss Case is under the concert direction of Annie Pierce, 114 Second Street, N. E., Mason City, Iowa, for the coming season.

Marie Stapleton Murray, the soprano, is spending the summer in the Adirondacks, studying with Oscar Seagle. Her husband, J. E. Murray, who is active in promoting her career, was recently at Chautauqua, N. Y., for a short stay.

SOUSA SHATTERS LEGEND AS TO REAL ORIGIN OF HIS NAME

ONE of the most persistent legends that have kept bobbing up in the musical world is that concerning the alleged real origin of John Philip Sousa's family name. The March King disposes of the fairy tale, once for all, in an interview written by Ed. A. Goewey in the New York Evening Telegram. Says Mr. Sousa:

"If there is one thing I dislike more than another, it is to spoil a good story. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to

America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not 'shake' them."

The National Symphony Orchestra

VERMOND KNAUSS, Conductor
HAGERSTOWN, MARYLAND

A training-school for advanced students desirous of obtaining orchestral experience and routine before applying for admittance into the professional symphony and opera orchestras.

NOT A SCHOOL FOR INDIVIDUAL INSTRUCTION BEGINNERS

Two rehearsals daily. Membership limited to 96 players. Terms within the reach of all. Write for a catalogue and inquire whether there is a vacancy for your instrument.

JEANNE JOMELLI

MANAGEMENT OF
ORRIN BACKUS
167 1/2 BROADWAY
PORTLAND, OREGON

EASTERN REPRESENTATIVES
HAENSEL & JONES
AEOLIAN HALL
NEW YORK CITY

CARA SAPIN WINS ESTEEM

Contralto Heard with Good Results at Northport, Me.

NORTHPORT, ME., July 24.—A large audience attended an informal song recital yesterday afternoon at the Northport Country Club, when Mme. Cara Sapin, contralto of the former Boston Opera Company, gave the program.

It was Mme. Sapin's first appearance in Northport, and she received warm applause for her artistic performance. Her program was made up of songs by Salter, Woodman, Cook, Del Riego, John Barnes Wells and a group of southern plantation songs, in the singing of which she is inimitable, being a daughter of the South, a native of Louisville, Ky.

Mme. Sapin was obliged to add several encores. Mrs. Ralph L. Flanders, wife of the manager of the New England Conservatory of Music, Boston, played Mme. Sapin's accompaniments in her accustomed sympathetic manner. Mme. Sapin was immediately re-engaged, and will be heard again here in the Northport Music Festival on Aug. 16.



Eben D. Jordan

BOSTON, MASS., Aug. 4.—Eben D. Jordan, head of the firm of Jordan, Marsh Company, and distinguished patron of music in this city, died at his summer residence in Manchester, Mass., on Tuesday evening, Aug. 1. He had been ill shortly over a week, having been stricken with a paralytic shock on July 22, from which he never rallied. Mr. Jordan was fifty-nine years of age. He was born in Boston on Nov. 7, 1857, the son of Eben Dyer Jordan and Julia M. (Clark) Jordan. His early education was received in the Boston schools, after which he attended the historic Adams Academy in Quincy, Mass., and was graduated from that institution in 1876, and prepared for Harvard College. His college work was seriously interfered with, by a malady of the eye, so that upon two different occasions he was obliged to withdraw. He devoted those periods to travel, once a trip to Europe and later a sea voyage to the Pacific coast. He afterwards took a position of meager capacity in his father's store, but made a rapid rise, and upon his father's death, Eben D. Jr., became president of the firm.

In the realm of music, both in this country and in Europe, Mr. Jordan has been a most conspicuous figure. He loved music and his public spiritedness and great generosity were the means of much that was great in music in this, his native city. He founded the Boston Opera House. Thanks to his wealth and untiring efforts, Boston enjoyed its opera from the fall of 1909 to the spring of 1914, each season. The Opera House was built at a cost of approximately \$1,000,000 to Mr. Jordan. It was completed in the fall of 1909 and the first performance in it was given in November of that year, when the late Mme. Lillian Nordica and Florencio Constantino, tenor, were the stellar artists in a superb performance of "La Gioconda." For several seasons Mr. Jordan valiantly contributed to the maintenance of the opera house, and when it became necessary in 1912 to guarantee a sum of \$150,000 a year for three years in order to continue the opera, he contributed the use of the house free, as a means toward meeting a part of that demand. Opera was then continued until the outbreak of hostilities in Europe.

Mr. Jordan was also president of the time-honored New England Conservatory of Music in this city. This institution benefited greatly by his generosity, when in 1902 he presented it with a grand pipe organ, at an expense of \$12,000. In addition to this, he subscribed \$50,000, the amount then needed to finish the new building. In recognition of his munificence, the trustees of the Conservatory named the concert auditorium Jordan Hall, and the hall was so dedicated in 1903, the same year that Mr. Jordan was honored with the presidency of the school.

In 1913 he was appointed an honorary director of the Royal Opera in London, and he was also a director of the Metropolitan Opera of New York City.

He married on Nov. 22, 1883, to May Sheppard of Philadelphia. She survives him, also their son, Robert Jordan, and a daughter, Mrs. Monroe Douglas Rob-



The Late Eben D. Jordan, Former President of the Boston Opera Company and of the New England Conservatory of Music

inson of New York, who was Dorothy Jordan.

The funeral services for Mr. Jordan were conducted this afternoon from Trinity Episcopal Church, where every available seat was taken during the service. The Rev. Alexander Mann, D.D., rector

of the church, officiated. The service was the plain burial service of the Protestant Episcopal Church. A chorus of twenty-five men from Trinity choir sang the burial chant, and these hymns, "Peace, Perfect Peace," and "Abide With Me," with tenor solo by Clarence Shirley, in the former. Harold B. Simonds, of Pomfret, Conn., the summer organist of Trinity, played the service, and Wallace Goodrich, a former organist, and the dean of the New England Conservatory faculty, played the following program, before and after the service:

Chorale, "Eine Feste Burg," Bach; the slow movement of C Minor Symphony, Brahms; excerpt from "The Beatitudes," César Franck; Prelude to "Parsifal," Wagner; "Death and Transfiguration," Strauss; excerpts from Verdi's "Manzoni Requiem" and a part of Wolf-Ferrari's "Vita Nuova."

The honorary pallbearers were W. Frederick Watters and George W. Mitton, vice-presidents of the Jordan Marsh Company, George W. Chadwick, director of the New England Conservatory; Arthur F. Estabrook, vice-president of the Conservatory; Frederick S. Converse, formerly vice-president of the Boston Opera Company and a number of other business associates and friends of the deceased.

Among the list of ushers were Timothee Adamowski and Otto Roth. The floral tributes were many and beautiful, and completely covered the chancel rail.

Mr. Jordan's body was buried in Forest Hills Cemetery, and the committal office read there by Dr. Mann was private.

And thus, in his passing, Boston loses a worthy benefactor, a truly great and generous spirit. W. H. L.

Fritz Hartman

Fritz Hartman, leader of the bands at the inaugural balls of Presidents Grant, Hayes, Harrison, Cleveland and McKin-

ley, and widely known as a circus bandmaster, died on Aug. 4 at his home in Gwynedd Valley, Pa., at the age of eighty-one. Mr. Hartman was born in Baden, Germany, and when he was twenty he joined Van Amberg's circus, playing in the band, of which he later became the leader. He also led the bands for Forepaugh, Barnum and Buffalo Bill, playing during that winter at the old Hippodrome, where Madison Square Garden now stands. Mr. Hartman's collection of musical instruments is exceptionally fine. His wife and three sons survive him.

Francisca Navarrete de Gogorza

Señora Doña Francisca Navarrette de Gogorza, widow of Julio A. de Gogorza and mother of Emilio de Gogorza, the baritone, and husband of Mme. Emma Eames, died on July 31 at her residence, 251 West Eighty-seventh Street, New York, after a long illness.

Henry Kowalsky

Henry Kowalsky, composer and pianist, died in Bordeaux on July 8.

He was born in Paris in 1841 and studied with Marmontel and Reber. He was about to set sail for New York when he died.

Mrs. Sarah Fiersohn

Mrs. Sarah Fiersohn, mother of Alma Gluck, the soprano, died on Friday, Aug. 4, at the Jewish Hospital of Brooklyn, in her seventy-fifth year.

Albert J. Rompf

NEW HAVEN, CONN., Aug. 5.—Albert J. Rompf, leader of the Rompf Orchestra, died here suddenly on July 30. Mr. Rompf was well known here as a pianist of fine attainments.

MUSICIANS' DIRECTORY

LILLIAN ABELL, Pianist

Pupil of Harold Bauer
Studio, 201 W. 108th St., New York. Tel. 7553 River

MRS. Carl ALVES

TEACHERS OF SINGING
48 West 90th Street New York

Charles Wakefield Cadman, American Composer
Princess Tsarina, Indian Mezzo Soprano
in their "AMERICAN INDIAN MUSIC TALK"
Management, J. C. Wilcox, Wolfe Hall, Denver, Col.

The American Institute of Applied Music

31st season begins Oct. 2
212 West 59th Street, New York City.
Tel. 2329 Columbus.

American Progressive Piano School

GUSTAV L. BECKER, Director
114 West 72nd St. Entrance and scholarship examinations Sept. 18 and 25th.

Mme. ELLA BACKUS-BEHR Teacher of Piano and Voice
Teacher of Merle Tillotson Alcock, contralto and Bechtel Alcock, tenor—Refers to Mme. Louise Homer
Applications made at 4 West 91st St., N. Y. Tel. 9689 River

WALTER L. BOGERT

TEACHER OF SINGING
114 West 72nd Street, New York City
(Tuesdays and Fridays)

GIUSEPPE CAMPANARI

BARITONE Teacher of Singing
STUDIO, 608 WEST END AVE., NEW YORK
By appointment only

MARTHE CLODIUS

Dramatic Soprano. Concert and Instruction. Specialist in French and German diction.
148 W. 72nd St., New York. Tel. 2625 Columbus.

VERNETTA E. COLEMAN

Studio:—121 Carnegie Hall
New York

W. RALPH COX

TEACHER OF SINGING
Studio: 31 Metropolitan Opera House,
1425 Broadway, New York.

MR. AND MRS. ROSS DAVID

VOICE PRODUCTION AND REPERTOIRE
260 West 57th St., New York
Tel. Conn.

Mme. REGINA de SALES

TEACHER OF SINGING
Formerly of Paris—now in New York
Personal address: Hotel Wellington, 7th Ave. and 55th St.

MARY HISSEM DE MOSS, Soprano

Address, personally, 106 West 90th Street, New York
Telephone, 3552 River

MILDRED DILLING, Harpist

Address: 18 East 60th Street, N. Y. Tel. Plaza 4570
Chicago Representative: Kate Jordan Hewett. Fine Arts Bldg., Chicago, Ill.

VLADIMIR DUBINSKY, 'Cellist

ENGAGEMENTS—INSTRUCTION
Residence-Studio: 547 W. 147th St.
Tel. 8970 Audubon New York

WILLIAM J. FALK, Teacher of Singing

Address 292 W. 92nd Street New York
Telephone: 6919 Riverside

JOSEPH A. FARRELL, Basso Cantante

Oratorio, Recital, Vocal Instruction, Associate Professor of Voice, School of Fine Arts
University of Kansas, Lawrence, Kan.

NICHOLAS GARAGUSI, Violinist

Available for Concerts
Marlborough Blenheim, Atlantic City, N. J.

HARRY GILBERT, Accompanist

60 West 49th Street, New York
Telephone, Bryant 6333.

CELESTE D. HECKSCHER, Composer

of Orchestral, Instrumental and Vocal Music.
Publishers: H. W. Gray Co., New York
Address: 1811 Pine St., Philadelphia

H. R. HUMPHRIES, Voice Specialist

Teacher of VOICE PRODUCTION AND THE ART OF SINGING
Pupils prepared for Church, Concert and Oratorio.
Pine Arms, 251 West 87th St., New York

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York.

ISIDORE LUCKSTONE, Teacher of Singing

53 West 86th St., New York
Telephone, 7493 Schuyler.

FLORENCE E. H. MARVIN

VOICE PLACING—VOCAL INSTRUCTION
PROPER MANNER OF BREATHING
Studio: 60 Willow Street, Brooklyn, N. Y.

FLORENCE McMILLAN

COACH—ACCOMPANIST
68 West 82nd St., New York.
Tel. 10013 Schuyler.

GWILYM MILES

BARITONE
STUDIO: 2231 Broadway, New York City

FRANCES MORTON-CRUME, Contralto

CONCERT—FESTIVAL—ORATORIO
Graham Court, 116th St. and 7th Ave., New York
Telephone, 732 Morningside

MRS. LAURA E. MORRILL

SCIENTIFIC VOICE CULTURE—Studio:
Hotel Majestic, 72d St. and Central Park West,
New York.

LILLIAN SHERWOOD NEWKIRK

TEACHER OF SINGING
Wed. and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. MATJA NIESSEN-STONE

Formerly with the Metropolitan and Boston Opera Companies, and nine years leading teacher at Institute of Musical Art, New York. Address 151 West 72d St., New York. Tel. 9619 Columbus.

ELEANOR PATTERSON

AMERICA'S GENUINE CONTRALTO
510 West 124th Street, New York.
Tel. 880 Morningside.

ELIZABETH KELSO PATTERSON SCHOOL OF SINGING

also THE MISSES PATTERSON HOME for YOUNG LADIES STUDYING MUSIC and ART,
257 West 104th Street (corner West End Ave.),
New York City.

ASTOLFO PESCIA

MAESTRO OF "BEL CANTO"
Metropolitan Opera House Bldg.,
1425 Broadway, New York City

CARL M. ROEDER, Teacher of Piano

Studio: 607-608 Carnegie Hall, N. Y. Phone: 1350 Columbus
Residence: 423 East 140th St., N. Y.
Phone: 940 W. Melrose

LAZAR S. SAMOILOFF

BEL CANTO STUDIOS. Method of Teaching inspired by RUFFO, SAMMARCO, DIDUR and others.
Carnegie Hall, New York City.

EDWARD E. TREUMANN

Concert Pianist
Instruction
Resumes teaching Sept. 13.
Testimonials from Emil Sauer and Josef Hofmann
Studios: The "Rio Vista," 21 Fort Washington Ave.,
New York. Telephone 5684 Audubon.

ALVINA WIENS, "Voice Culture" (Dramatic Art)

(Now Booking for Entertainments) German, English and Italian. Studio: 157a Huntington Avenue,
Boston, Mass. Telephone, 8495 Back Bay.

WALTER S. YOUNG

TEACHER OF SINGING
Carnegie Hall New York

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director.
Metropolitan Opera House, New York.
1425 Broadway. Tel. Bryant 5554

TITTA RUFFO ON CAMPANINI'S LIST

Baritone Will Probably Sing with
Chicago Opera Company
Next Winter

Bureau of Musical America,
Railway Exchange Building,
Chicago, Aug. 4, 1916.

THE engagement of Giovanni Sturani as Italian conductor to fill the position occupied last season by Rodolfo Ferrarini nearly completes the list of artists for the Chicago Opera Association's next season of grand opera. Cleofonte Campanini, director of the association, is now in Europe taking a short vacation at his country seat in Salsomaggiore after signing contracts with several artists in Europe.

The probability that Titta Ruffo will be heard again in Chicago is a gratifying bit of news that Campanini has sent. Of course, the great baritone's appearance here is in some measure conditioned on the European war.

Alfred Maguenat is another baritone who has just signed a contract with Campanini. His work last season in "Cléopâtre" and "Monna Vanna" was especially well liked, for he has a voice of power and beauty and his dramatic work was convincing.

The unprecedented success of the Wagnerian program last season has caused additions to be planned. Last year "Parsifal," "Tannhäuser" and the "Ring" operas were given; this year "Lohengrin" will be added, and possibly also "Die Meistersinger." Geraldine Farrar probably will sing *Elizabeth* in "Tannhäuser," and other noted singers for the Wagner dramas will be Julia Claussen, Florence Easton, Margarete Matzenauer, Olive Fremstad, Francis MacLennan, Clarence Whitehill and Wilhelm Beck. Egon Polak, last year's Wagnerian conductor, will direct.

There will be five or six novelties this season, one of which will be "Aphrodite," with Mary Garden in the title rôle. Humperdinck's "Königskinder" is planned, with Geraldine Farrar as the *Goose Girl*, and Massenet's "Grisélidis" may also be given. Lina Cavalieri may appear with her husband, Lucien Muratore, in "I Pagliacci." Revivals are promised of "Aida," with Rosa Raisa in the title rôle; "Norma," "Hérodiade," with Mary Garden; "L'Africaine," and "Le Prophète."

Mme. Edvina and Mme. Schumann-Heineck will not be with the company next season. Among the new Italians engaged are Giacomo Rimini, tenor, and Giulio Crimi, baritone. Other artists announced are: Sopranos—Mary Garden, Geraldine Farrar, Rosa Raisa, Maria Kousnezoff, Marcia Van Dresser, Alice Zeppilli; tenors—Lucien Muratore, Charles Dalmore, George Hamlin; baritones—Titta Ruffo, Alfred Maguenat, Hector Dufrane, Louis Kreidler; basses

—Marcel Journet, James Goddard, Vittorio Arimondi, Gaston Sargent.

Louise Berat, who played mother rôles, being especially liked as the mother in "Louise," has been a Red Cross nurse for two years. Her engagement to sing in opera in Chicago next season has just been announced.

Mary Garden in Scotland

Mary Garden, in a postal just received from Scotland by the Chicago Opera Association, writes that she is having a glorious time riding horseback and fishing for trout. Next month she will appear at the Opéra Comique in Paris. She will be back in Chicago in December.

The Walter Spry Music School has added to its faculty in the vocal department Thomas J. Kelley and Mrs. Kelley. The Kelleys come from Omaha, where they were an important factor in the city's musical life. Mr. Kelley has been soloist, conductor and accompanist. He and his wife will make their first appearance at the first faculty recital of the school in October. Marie Ludwig, well known here for her playing of the harp, will have charge of teaching that instrument in the Spry school next season. A wind instrument section is to be added to the school orchestra, the instruction to be given by members of the Chicago Symphony Orchestra.

The Lake View Conservatory will begin its second year Sept. 6. New directors of the conservatory are Belle Squire, teacher of piano and music memory; Frances A. Schutt, teacher of dramatic art, and Frank John Earl. Mary Bower, president, and Dr. David Beaton, dean, have been re-elected to the board of directors.

Henry Purmort Eames, director of the piano department in the Cosmopolitan School of Music, has been added to the Lake Forest University faculty in the music department, to teach piano.

The Bohemian Conservatory of Music of Chicago has just been incorporated by Edward Vlacich, Vaclav E. Medek and Vogtces Brazda.

Mrs. Ethel Geistweitz Benedict gave a program of standard songs at the MacBurney Studio Monday night, complimentary to the pupils of the summer school. Her interpretation was imaginative and her voice was sympathetic. Mrs. Benedict's singing gains in its effect at each hearing. Her *legato* work was splendidly done in the Cantilena from "The Bride of Abydos" (Barche). "Come Down to Kew in Lilac Time" (Bliss) also deserves especial mention for the beautiful way in which it was sung.

Recital by Edward Collins

Edward Collins, who recently joined the piano department of the Bush Conservatory faculty, was presented in recital to the students of the summer session last Saturday afternoon in the Bush Theater. Brilliant, imaginative interpretations and facile technique marked the recital. The program was varied, ranging from the Bach-Busoni Toccata and Fugue in D Minor through Brahms's rhapsodies, the Chopin Berceuse, Liszt's "La Campanella" and his own waltzes.

Josephine Mizer, a young soprano, sang a program at the Bush Conservatory last week, disclosing a good voice and a pleasing manner of singing.

Ida Mae Cameron, lyric soprano, is soloist this week at the cinema concerts in Orchestra Hall. In two songs by Bishop, "Lo, Here the Gentle Lark" and "Love Has Eyes," she revealed a sweet voice, flexible and pleasing but of little power. The orchestra, Alfred Watliall, conductor, played the overture to "La Gazza Ladra" (Rossini) and "Martha" (Flotow).

Henriette Weber, pianist and lecturer on operatic themes, has written and adapted a score for the new Pathé picture, "The Shadow of Her Past," which will feature Lucien Muratore and Lina Cavalieri at the Fine Arts Theater next week.

The Chicago Musical College announces special diamond medals to be given next season to pupils. Adolf Muhlmann will present a diamond medal for the best singing of an aria by Mozart, and Mrs. O. L. Fox will give one for the best singing of an aria from an oratorio.

Felix Borowski, president of the Chicago Musical College, has left for Mackinac Island, where he will remain until the preliminary examinations of the college late in the month. Carl D. Kinsey, manager of the college, is already at Mackinac Island.

Mrs. Hanna Butler will sing at Ludington, Mich., in the artists' series. She will give a Chicago recital Oct. 3, under Mrs. Helen Levy's management.

Lucille Stevenson, soprano, will make her third appearance in "Elijah" next

A "Girl of the Open-Air" Is Christine Miller This Summer



Christine Miller, the Contralto, as an Out-of-Doors Girl on the Massachusetts Coast

IF there is any artist who has led a more out-and-out-open-air life than Christine Miller this summer, that popular contralto would like to know about it. She is now in a camp in the Adirondacks on Tupper Lake. Miss Miller went there from Magnolia, Mass., where the days were filled with horseback riding, surf bathing, motoring, walking, dancing and tennis. On Tupper Lake, so Miss Miller testifies, "the swimming, canoeing, tramping and motoring are gorgeous."

In the snapshot on the left the contralto is shouting "Hello!" at Bass Rocks near Gloucester, Mass., while the other picture shows her starting out for her morning canter at Magnolia.

January with the St. Louis Pageant Choral Society. Clarence Whitehill of the Chicago Grand Opera Company will also be soloist.

TOLLEFSEN TRIO RETURNS

Artists Score Strongly at Universities of
Virginia and Tennessee



Willem Durieux, Mme. Schnabel-Tollefsen and Carl H. Tollefsen

The Tollefsen Trio returned recently to New York after an exceptionally successful trip in the South. The Trio played at the Universities of Virginia and Tennessee, in Charlottesville and Knoxville respectively. Mark Skalmier, the 'cellist, took the place of Willem Durieux, the Tollefsen's regular 'cellist, on this trip, and proved a valuable mem-

ber. At Knoxville the Trio was heard on two occasions, the first time alone, the following evening at a Wagner concert with Dora Withers, soprano; Parmelia Gale, contralto; Robert L. Quait, tenor; Louis Kreidler, baritone, and Frank Nelson, accompanist.

Rubin Goldmark's D Minor Trio, Op. 1, was included in the Tollefsen's opening program. Mme. Schnabel-Tollefsen, the pianist, played numbers by Mrs. H. A. Beach, Moszkowski and Liszt.

Loretta Del Valle Scores Triumph at Ocean Grove, N. J.

Loretta Del Valle, the brilliant young American coloratura soprano, who scored a profound success as the first vocal soloist with the Civic Orchestral Society at Madison Square Garden the opening week of these concerts, duplicated her triumphs at the Auditorium, Ocean Grove, N. J., on Thursday evening, July 27.

The occasion of her appearance was a monster benefit given in aid of the Allies' Hospital Relief Commission.

A new Brazilian pianist named Dario has been playing in London.

CAROLINA WHITE

Prima Donna Soprano
(Formerly with the Chicago Opera Co.)

Management: R. E. JOHNSTON
1451 Broadway NEW YORK CITY



SOUSA AND HIS BAND

Record for Season 1915-1916

SIXTY-ONE CONSECUTIVE WEEKS

Office: 1 West 34th St., New York City
(Telephone, 6128 Greeley)

JOSEPH E. SCHUËCKER

CONCERT HARPIST

Instructor of Harp at Carnegie Institute of
Technology, Pittsburgh, Pa.

"Private Master-Classes"

OSCAR SAENGER

Teacher of Singing

Address: L. LILLY, Secretary, 6 East 81st St., New York.

Pupils taught from the beginning to the final preparation for the concert or operatic stage

Tel. 687 Lenox

STULTS
MONICA GRAHAM Soprano
WALTER ALLEN Bass
CONCERTS - ORATORIOS
JOINT RECITALS
Mgt. Mrs. Herman Lewis, Inc., 402 Madison Ave., Cor. Forty-seventh St., New York. Phone Murray Hill 2890 and Murray Hill 4058.

Byford Ryan

THREE YEARS LEADING TENOR
OPERA COMIQUE, BERLIN

VOCAL STUDIO
28 West 63d Street New York

Marie Narelle

SOPRANO

Impersonator of "ADELAIDE" in Mr. Bispham's
Famous Sketch, "BEETHOVEN."

KATHLEEN NARELLE Management R. E. JOHNSTON
Pianist and Accompanist 1451 Broadway, N. Y.

Our Much-Maligned Musical Atmosphere Finds Defenders

Symposium Conducted by "Etude" Gives Replies of Readers to Unfavorable Comparison of American Conditions with Those in Germany, as Made by Dr. Pfitzner

HOW does the American musical atmosphere compare with that of Germany? This question is made the basis of a symposium in the *Etude*, which publishes the four best letters from its readers written in reply to an article by Dr. Heinrich Pfitzner.

In general Dr. Pfitzner admitted that in no other country is there such a large number of houses provided with pianos, organs and other musical instruments, because in no other country have the working classes, on the whole, sufficient money to afford luxuries in such abundance. He contended, however, that the reason why Germany is generally accredited with being the country with the highest degree of musical culture is that "music is generally considered and respected for what it is—not a mere pastime—not a mere luxury—nor even a mere profession by means of which certain people can make a more or less profitable livelihood, but as an art of the greatest ideal significance, a medium for mental and ethical refinement and ennoblement, and therefore one of the most important factors of civilization which must accordingly be treated as one of the great and necessary elements in life."

Dr. Pfitzner rests his point thus: "Let us hope that those of us who love music will do all that must be done (in America) to establish the proper respect for music as a national tradition, because then, and only then, will we have a real musical atmosphere."

Mr. Wodell's Reply

Of the four replies, the most militant is that of F. W. Wodell, the Boston teacher, who declares:

"The American music student can find 'musical atmosphere' in some American cities to-day. He can miss it there, just as he can live in Berlin or Munich and miss it. Dr. Pfitzner is behind the times. There is now in America a widespread 'respect' for music as a part of education and life, as shown by the fact that there are more than six thousand supervisors of music teaching in our public schools; nearly three thousand sound-reproducing machines of one make alone now used in American public schools in educating children to know and 'appreciate' good music and its proper relation to life; that the number of public school choruses, orchestras and bands is large and steadily growing, the hard-headed men on our boards of education making provision for them as part of our educational scheme; that in some cities and towns the school boards are providing for the instruction of young children, at an exceedingly low cost per child, in piano and violin playing; that the plan of giving credit for serious music study with private teachers, for high school graduation, has been introduced in a number of communities and is being pushed by organizations and individuals; that several leading universities are giving credits for graduation on account of music study, both in appreciation and for applied music."

"The European idea is that good things must come down to the common people from 'above,' to be accepted with becoming humility and gratitude. The American idea is that the 'common people' are the nation, and must work out their own salvation. Hence we look for

our musical development, not through a special class of men in the universities who shall make music 'respectable' because they have adopted it as a profession, but chiefly through the efforts of the men and women of the people who are working with the people in the public schools of the country."

Laura Remick Copp's Opinion

The need for music's making a greater appeal to the men of our country is expressed by Laura Remick Copp, who says:

"More brain-power is demanded to be a fine musician than our public understands, and when it knows this, music will be more highly respected professionally. When it is admitted that a conductor or composer has to have as great an intellect as a stock broker or railroad magnate, then music as a profession will appeal to American men."

"It is too soon to expect real 'musical atmosphere' such as Europe enjoys, the country is yet too new, but it is coming, and America will not be so long getting it as Europe was! When due credit for music-study is given in schools, when civic centers are free to all, when artists' concerts penetrate into the rural districts, when unqualified musicians are eliminated from the profession, when good music shall flood the land, when the American public is 'shown' and better educated, then they will not be perverse in their attitude toward music as an art, then the profession, better understood, will be more highly respected, will appeal to real American men."

Analysis by George Dudley Martin

Just wherein the heterogeneous nature of our population is a handicap is pointed out by George Dudley Martin, who remarks:

"Our cities swarm with those who have a strong leaning toward the institutions of other lands and these same cities are our only musical centers. This diversity of thought makes it difficult to gain for any musical movement the undivided support of any one city, to say nothing of the nation-wide co-operation so essential in creating anything so vague and elusive as a national musical atmosphere."

"Our country is fifteen hundred miles wide and three thousand miles long, with a population drawn from the four corners of the globe; so, instead of an all-enveloping musical atmosphere covering the whole land, we have, because of present conditions, a multitude of local atmospheres, each reflecting the musical thought and feeling of the community living in it."

A Query from Edwin H. Pierce

"The mistake Dr. Pfitzner makes is in judging of America by the facts of the present moment, rather than in the light of growth and tendency," states Edwin H. Pierce. He continues: "If the good doctor will pardon a good-natured personality, I would like to ask him why he came to America? Ten to one, an honest answer would reveal that better pay for his work was the leading motive, and the fact that he has remained here twenty years is sufficient to indicate that in this respect at least he was not wholly disappointed. Now a people that are willing to pay well for music or for musical instruction cannot be wholly without appreciation of its worth, even though their attainments may be slight and their taste unformed."

"It has been my own good-fortune to meet with several cities and towns, where, owing to the faithful labors of one or more excellent musicians for a long period of years, the public taste in music, and the estimation in which music was held, was little if at all inferior to the conditions described in regard to Germany. The first such place I met with was Wooster, Ohio, and the thanks due to Karl Merz, whom I do not hesitate to name here, as he has long since passed on to his reward. In the same class I would name Northampton, Mass.; Reading, Pa.; Toronto, Canada, and Lunenburg, Nova Scotia. My own experience being but limited, of necessity, it is likely that for every place named here there are a dozen or a hundred others equally or better worthy of mention as places where the public is largely musical."

"The older ones among us will recall the day when the city of Chicago was considered a type of all that was crude, uncultured and grossly commercial, but its citizens, counting rightly on its latent civic pride and boundless energy were fond of predicting that as soon as Chicago found time for culture she would 'make culture hum,' as they quaintly expressed it. This prediction has been well verified, and Chicago is now a great literary, artistic and musical center. Something very similar to this will happen in due time in regard to America as a whole, and her musical atmosphere—indeed, it is already in progress, and it is a fine thing to be having an active part in bringing it about."

An Editorial Comment

Concerning Dr. Pfitzner's original statements, the *Etude* comments editorially:

"Without attempting a reply we may note that there is a pronounced difference between Germany and the United States in many more ways than in music. We have in this country a cosmopolitan democracy in which we rejoice in the equality of man. There are no recognized class distinctions and with this, naturally, comes no overt recognition of what in other countries is termed 'authority.' We have here practically no Bauern or peasant class. Our farmers are men of intelligence and position and means. Thousands are college graduates. This also applies to other classes. They may not have the attitude of bowing down to music, precisely as they have never bowed down to anything but the soil from which they have dug their success, and to God Almighty. Nevertheless they have an innate respect for that which is good. In the last ten years they have seen that men of education and accomplishment in America have realized that music is one of the great things of life. Taking the population, whole and large, country for country and man for man, as well as taking into consideration the difference in temperament and conditions and training any just investigator will find that the enthusiasm for music in America will compare very favorably with that of any European musical country."

PARTNERS: VOICE AND VIOLIN

Unique Form of Composition Planned by Eddy Brown

The fact that Eddy Brown is booked for joint appearances with three well-known prima donnas next season—Johanna Gadske in Boston, Helen Stanley in Washington and Julia Claussen in Superior, Wis.—has led the violinist to turn his thoughts very seriously to composition of a unique character, namely works in which voice and violin are of equal prominence. "I do not mean merely a song with violin obbligato," he explained, in discussing the plan last week with Loudon Charlton, "but a composition in which the voice and fiddle will serve as instruments of equal value."

The discussion reminded the violinist of an experience he had several years ago while concertizing in Scotland.

"With a new accompanist," he related, "I took a train for the town where the concert was to be given and discovered just before starting time that the florid and thirsty gentleman whom the agency had sent as our escort had made a mistake. Our right train was on an adjoining track, and we had just time to make it, and not time at all to rescue our trunks containing our evening clothes and our music. When we reached our destination there was no clothing store open and no time to forage around for suitable attire. The hall, an improvised one, with a bar in the basement, was half filled, and I was feeling most uncomfortable in a gray checked suit, when I encountered a German waiter doing bar duty. I promptly negotiated for a temporary exchange of clothing, and soon was attired in a dilapidated dress-suit that met the needs of the situation, even though the coat-tails were perilously near to the floor. My accompanist had to appear in his tweeds."

"But to come to the connection between this new idea of concerted music and my Scottish experience. Having no music, we had to lay out an entirely new program, for he had memorized none of the numbers we were scheduled to play. It was a hard task, too, as most of the works he did know I didn't. The result was we practically improvised throughout. If ever there was an occasion of two instruments going their own sweet way, each taking the solo lead, it was at this luckless concert."

EVAN STEPHENS RESIGNS AS SALT LAKE CHOIR HEAD

A. C. Lund Succeeds Him as Director of Tabernacle Singers—His Service of Twenty-Six Years

SALT LAKE CITY, UTAH, July 29.—Evan Stephens, conductor of the Salt Lake Tabernacle Choir, has tendered his resignation from that position in a letter received at the office of the First Presidency. After a careful consideration the resignation was accepted and the position has been offered to and accepted by Prof. A. C. Lund of Provo. The church deeply regrets losing Professor Stephens, who has been conductor of the Great Choir for twenty-six years, although the place is again filled by one who is most competent and who has been an efficient head of the musical department of the Brigham Young University of Provo. Besides his studies in Utah, Prof. Lund spent three years in the Royal Conservatory of Leipzig and later one year in Paris and one year in London.

Professor Stephens, at the age of 12, emigrated from Wales to Utah, traveling across the plains in an ox-team company, walking most of the way, settling with his family at Willard, Utah. In 1879 he was called to Logan to be organist of the tabernacle choir. Later he moved to Salt Lake City and began the study of the organ, later taught music at the State University. He spent one year at the New England Conservatory of Music. Returning, he organized various musical societies, among them the Salt Lake Tabernacle Choir in 1890. The latter, under his leadership, has toured many of the States, has competed in many musical contests, and has become one of the best known musical organizations in the country.

Professor Stephens has taught music in Utah for more than forty years, and his student rolls contain the names of more than 40,000 persons, including hundreds of the best known citizens of the State. He also introduced the study of music in the public schools in the city. He is the composer of many songs, and now that he is relieved from the onerous duties of drilling the big choir he expects to devote more of his time to composing.

Z. A. S.

Free Park Concerts Planned for Public

Park Commissioner Cabot Ward has announced the dates of several band and orchestra concerts, free to the public. Naham Franko directed his concert band at the Mall, in Central Park, last Saturday evening. The Bethlehem Steel Company Band, directed by A. M. Weingartner, played in Central Park last Sunday afternoon. Arthur Claussen will lead his orchestra on Sunday afternoon, Aug. 13, and at 8 p. m. Franz Kaltenborn's orchestra will play. Both concerts will be in Central Park. The first is donated by a group of citizens and the latter by Elkan Naumburg.

Lydia Locke Loses Clothing and Jewels in Fire

Fire, supposed to have been caused by the explosion of a kerosene lamp, destroyed the camp occupied by Lydia Locke, the soprano, wife of Orville Harold, at Lake Placid, N. Y., on Aug. 3. Miss Locke is now at Victor Herbert's camp. She lost a quantity of clothing and some valuable jewelry. Two adjoining camps were also destroyed. Miss Locke and her maid were away when the fire occurred.

Most Interesting and Most Instructive To the Editor of MUSICAL AMERICA:

I will not waste words in wishing you what you already have—and that is, the most successful musical paper published, besides being the most interesting and most instructive.

Hope I will never be without it.

Sincerely,

Mrs. MAUDE DE LA MARCA.

Yaphank, L. I., July 25, 1916.

THIS TRADE MARK



IN THE
IRON PLATE
OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

YVONNE
DE TREVILLE
COLORATURA SOPRANO
Concerts Recitals Festivals
SEASON 1916-17 NOW BOOKING
Address: 62 De Hart Place, Elizabeth, N.J.

SOFT RUBBER
SAVE YOUR CHIN
Elman, Parlow, Spalding, Hartmann
and other great violinists use Williams
Soft Rubber Chin Rest, because it does
not chafe or irritate the skin; is easy to
grip and is sanitary and soft.
Try One To-day—
at your dealer
\$1.25
THE R. S. WILLIAMS &
SONS CO., Ltd.
145 Yonge St., Toronto, Canada
CHIN REST

WILLIAMS HERO OF TACOMA'S FESTIVAL

Tenor Soloist in Notable Program
—Choral and Orchestral
Numbers Well Given

TACOMA, Wash., July 26.—The often-expressed desire of Tacomans for a musical festival which might become an annual event in their colossal open-air auditorium on Puget Sound, has been most successfully realized. While rain threatened and the weather was far from propitious, a musical triumph was achieved by the Tacoma chorus, under the direction of John M. Spargur, by the Seattle Philharmonic Orchestra, and Evan Williams, the soloist of the evening.

To the audience gathered in Tacoma's Stadium on Tuesday evening, Evan Williams demonstrated his absolute mastery in the art of song. The famous Welsh-American tenor, who crossed the continent at Tacoma's urgent request for his appearance on the occasion of the city's first great musical festival, demonstrated immediately the Stadium's splendid acoustic properties. Twelve thousand Tacomans, more than one thousand of them in automobiles, greeted the singer as he appeared on the rostrum in the center of the cement concert bowl, for his opening number, the Prize Song from the "Meistersinger." His great voice, with its rich, vibrant tones, perfect control and remarkable clearness of enunciation, held all the carrying quality necessary to reach the rows highest and farthest in the arena's distances. The number was given with superb finish, the orchestral setting sounding like a vast organ blending with and supporting the rich timbre and volume of the human tones, and thrilling the listeners with the power of the Wagner music. Wild enthusiasm broke loose at the close of the song, subsiding only with the tenor's response in the first of the group of subsequent numbers.

Mr. Williams's songs included "Open the Gates," embodying the phrase "I Know That My Redeemer Liveth"; Del Riego's "O Dry Those Tears," and the two encores, "A Perfect Day" and "All Through the Night," the oratorio air, "Sound the Alarm," and the final number "Lend Me Your Aid," from "The Queen of Sheba." The group numbers and encores were given with piano accompaniment by Mrs. T. V. Tyler.

It was evident to those who had never before heard him that Evan Williams belongs in the big spaces. Every person in the huge amphitheater could hear his softest note in "All Through the Night," as plainly as in the clarion phrases of "Sound the Alarm," from the mighty Handel oratorio of "Judas Maccabeus." The singer's art was never given to a more enthusiastic audience.

The Seattle Philharmonic Orchestra of sixty musicians, under the able direction of John M. Spargur, and the splendid work of the Tacoma chorus were also accorded the highest praise an audience can give, that of long-continued, spontaneous applause.

"Sakuntala," the overture "Finlandia," "The March Slav," by Tschalkowsky, and the "Irish Rhapsody," by Victor Herbert, were the orchestral numbers, the latter especially fascinating its hearers.

The three choral numbers were "The Lost Chord," "By Babylon's Wave," and the "Hallelujah" chorus at the close of the concert.

Musically the first festival arranged for the Tacoma chorus was a unique success—unique in that possibly nowhere else in the world is there a great open-air amphitheater such as the Stadium with acoustic properties so wonderful. The concert was under the general direc-

Noted Tenor and Composer in Adirondack Mountain Retreat



GEORGE HAMLIN AND VICTOR HERBERT AT LAKE PLACID

George Hamlin, the American tenor of the Chicago Opera Co., has been specially engaged to sing the leading tenor rôle of Mr. Herbert's opera, "Madeleine," with the Chicago Opera Company next season and is occupied during the summer with studying the music, as well as in preparing new recital programs for next year. Mr. Herbert, whose camp is situated near that of Mr. Hamlin, is shown also in the accompanying snap-shot

tion of the Stadium Board, which includes the Rev. Frank Dyer, E. H. Hoyt, R. D. McDonald, Homer T. Bone and G. W. Rounds. The Stadium music committee, which had direct charge, includes W. W. Seymour, R. S. Williams, Oscar Thompson, Mrs. Bernice E. Newell, Mrs. Frederic W. Keator and Mrs. D. T. Dempsey.

A reception was given Monday evening at the Washington Annex, Seattle, in honor of Charles Lagourgue, who has been prominent in the best musical development of the Northwest through his work in Seattle and Tacoma. Mr. Lagourgue was director of the St. Cecilia Club of Tacoma for the last year, and his departure for Chicago (where he is taking a leading position) is much regretted. A silver loving cup, suitably inscribed, was presented to him from friends in both cities, and a fine musical program given. The program numbers included groups by the Lagourgue Chamber Music Society quartet; piano solos by Kathleen Shippen; two violin solos by Frank Armstrong, "Deuxieme Chanson," by Prof. Lagourgue, and the "Caprice Viennois," by Kreisler, and vocal numbers by Mrs. G. F. Russell. Accompanists were Leone Langdon, pianist of the Lagourgue Chamber Music Society, and Mrs. Adrienne Marcovitch. A. W. R.

Visitors at Lake Geneva Mourn De Copet

Celestine Sanguinet, the American composer of Indian songs, returned to New York on Aug. 6, after a two-weeks' stay at Lake Geneva, Switzerland, where, she says, natives and tourists alike con-

tinue to mourn the death of Edward J. De Copet, who died last month. It was his custom to spend his summer vacations there, and the famous Flonzaley Quartet in other seasons was always a feature of the De Copet villa, Flonzaley, on the shores of Lake Geneva.

Pupil of Mme. deBauere Sings at Garden Fête

The evening of July 16 marked the occasion of a prettily arranged garden party given by Mme. C. deBauere of the deBauere Studios for music and languages, 116 West Seventy-sixth Street, New York City. The fête was preceded by a song recital given by Irene de Ferinesy, a very promising young soprano and a pupil of Mme. deBauere. The young singer gave proof of a good musical understanding and careful training.

Albany Club to Study Development of Symphonic Music

ALBANY, N. Y., Aug. 5.—Cordelia L. Reed, chairman of the music section of the fine arts department of the Albany Woman's Club, and her associate chairman, Mrs. Abiel M. Smith, have selected as the text book for the season, "The Development of Symphonic Music," by Thomas Whitney Surratt. The meetings will take place at the auditorium of the Historical society building and Miss Reed will conduct the lessons, which will be interpreted by pianists, vocalists and instrumentalists. H.

HONOR SAINT-SAËNS AT BUENOS AIRES

Argentine Chamber of Music Has
Concert of Eminent French
Composer's Works

BUENOS AIRES, July 8.—As a tribute to the eminent French composer, M. Camille Saint-Saëns, an interesting concert arranged by the Argentine Chamber of Music was given on June 29 in the Smart Palace Theater. The program was devoted to the works of the illustrious composer, who was present, accompanied by the celebrated French opera and symphonic conductors, André Messager and Xavier Leroux, who arrived to conduct at the Colon Theater. Every seat in the spacious building was filled and standing room was at a premium.

The String Quartet, Op. 112, was excellently interpreted by Señores Leon Fentova, Pessina, Gambuzzi and Vilaciera. The Sonata, Op. 32, performed by Señores Vilaciera and Gaito fully merited the unstinted plaudits of the audience.

The Saint-Saëns Op. 75, for piano and violin, was interpreted by Messrs Fentova and Gaito, who gave fine expression to the romantic temperament of the work.

Mrs. Jessie Pamplin, who was accompanied by Constantino Gaito, was in excellent voice and sang "La Cloche" splendidly. On the conclusion of her number, Mrs. Pamplin was accorded a tremendous ovation and was the recipient of a beautiful basket of flowers.

The well-arranged program terminated with an exquisite interpretation of the Quartet, Op. 41.

Saint-Saëns and his distinguished companions received a great ovation as they left the concert hall.

Standing Room Only Available at Reimherr's Sea Cliff (N. J.) Recital.

SEA CLIFF, N. J., Aug. 3.—Despite a heavy storm, standing room only was available at Village Hall last Thursday evening, when George Reimherr, the tenor, gave a recital there. Mr. Reimherr's offerings ranged from Handel's "Where'er You Walk" through lieder by Brahms and Haile to songs in English by Kramer, Cadman, Burleigh, Gilbert, Ronald, Elgar and others. The young artist was vehemently applauded. He was assisted creditably by Richard Stehl, cellist. The accompanists were Emil Breitenfeld and Frank V. Braun.

Katherine Lincoln, the well-known New York-Boston vocal teacher, has recently concluded an exceptionally busy season of teaching. So great were the demands on Miss Lincoln's time that she was obliged to extend her sessions well into the summer. She has now, however, gone to East Gloucester, Mass., where she will rest for the remainder of the season, with the exception of a few hours each week, when she will return to Boston for some of her summer students.

JOHN McCormack
In America Entire Season 1916-17
EDWIN SCHNEIDER, Accompanist
Manager, Charles L. Wagner
D. F. McSweeney, Associate Manager
1451 Broadway, N. Y.
Steinway Piano Used



HOWARD WELLS
(Author of "Ears, Brain and Fingers")
Formerly an assistant of
Leschetizky
Now in America
5428 Kimbark Ave., Chicago

YVETTE GUILBERT

Season 1916-17 Now Booking

Catharine A. Bamman

Exclusive Direction

35 West 39th Street



Gertrude Holt, concert soprano of Boston, is in Hull, Mass., at the Hotel Pemberton for the summer.

V. A. Blume of Buffalo, N. Y., is the new organist at St. Adalbert's Polish Catholic Church, Thompsonville, Conn.

Riverside, Cal., has organized a branch of the Music Teachers' Association, preliminary to a campaign for securing the 1918 meeting of the organization.

Mme. Jeanne Franko is resting in the mountains at Lake Placid. She is the guest of her friend and pupil, Mrs. Anna Candidus, who has a beautiful cottage.

Aileen Ferluce, singer and harpist, has recently returned to Seattle, Wash., from Alaska, where, under the management of James Hamilton Howe, she gave ten concerts.

Marie Collins is a musician who has recently come from Gary, Ind., to reside in Columbus, Ohio, and will teach the art of piano playing there, beginning in the early part of October.

Theodore Schroeder, the well-known vocal teacher and coach of Boston, is spending the summer at Rangeley Lakes, Me. Mr. Schroeder will return to his Boston studio in September.

The Chaminade Club of Welsh, W. Va., is announcing in its artists' recitals for the coming season the appearance of Evan Williams, tenor, and Olive Kline, soprano, of the Metropolitan Opera Company.

Patrick Conway and his band recently began a month's engagement at Atlantic City's new pier. The Martini Symphony Orchestra had Helen Brown Reade, soprano, and Jules Falk, violinist, as soloists on July 23.

A concert of high artistic merit was presented at the Municipal Auditorium, Long Beach, Cal., on July 14 by three Los Angeles artists—Constance Balfour, soprano; Jaime Overton, violinist, and Will Garroway, pianist.

At the exhibition held in the South Side High School, Newark, N. J., the musical program for the week included a concert by Voss' Band and a recital by Mrs. Dora Becker Shaffer, violinist, and Mrs. Lillian Jeffreys Petri, pianist.

On Aug. 24, in the Auditorium at Ocean Grove, N. J., Otis Harlan and the Rev. Ernest A. d'Aquila will present Marie Rappold, Luca Botta, Magdalene Borschneck, and Leon Rothier in the last big concert of the summer season.

At the Mathewson, Narragansett Pier, R. I., the Sunday evening concert on July 30 was given by Genevieve Finlay Stewart, contralto; Dr. A. J. Harpin, baritone, and the Hoyt Quartet, with William Dreyfus at the piano.

Basil Gauntlett has been giving a series of piano recitals for the summer session of the University of Missouri, Columbia, Mo. Mr. Gauntlett is the director of the department of music at Stephens Junior College, Columbia.

Forty-two boy musicians from the Columbia Park Boys' Club of San Francisco, who played at the Panama-Pacific Exposition winning first honors in their class, appeared in concert at Pleasure Beach, Bridgeport, Conn., on Aug. 7.

The first of a series of children's musical festivals took place on the Race Street Recreation Pier, Philadelphia, Pa., on July 29, in which more than four hundred children took part. The entertainment included patriotic songs and folk dancing.

Sunday evening concerts at the Casino Auditorium, Wildwood, N. J., are attracting large audiences by their excellence. Among the soloists recently appearing have been Misha Ferenzo, tenor, and Kathryn McGinley, lyric soprano, of Philadelphia.

Louise Crawford, a graduate of the department of arts and music at Wellesley, and a student of the New England Conservatory of Music, has been engaged as professor of theory and piano at Coe University, Cedar Rapids, Iowa, for the coming season.

The last two concerts of the series being given under the auspices of the Summer Session of Columbia University were held Aug. 1 and 3 on the University campus. The concerts are given by the New York Military Band, conducted by Edwin Franko Goldman.

A recent acquisition to the ranks of the National Association of Organists is S. E. Gruenstein of Chicago, editor of the *Diapason*. Mr. Gruenstein recently completed his twenty-fifth year as organist of the First Presbyterian Church at Lake Forest, Ill.

The Utica, N. Y., Philharmonic Society is arranging to take a large number of musical enthusiasts on their eleventh annual excursion on Saturday, Aug. 12, to the Thousand Islands. A concert will be given by the Philharmonics at Barrie Field that afternoon.

Prof. Harry Wiley of the Ohio Wesleyan University, appeared in a recital at the Parish Hall, Amherst, Mass., on Aug. 8. He was assisted by Rebecca Holmes of Smith College, violinist; Rebecca Haight of New York City, cellist, and Ruby Winslow of Boston, soprano.

Charles N. Boyd of the Pittsburgh (Pa.) Musical Institute, was heard in recital at the Stealey Heights Methodist Church, Clarksburg, W. Va., on Aug. 1. A new organ had just been installed, and the admirable program played by Professor Boyd celebrated its formal opening.

Mr. and Mrs. John W. Mooney left Columbus, Ohio, recently for White Sulphur Springs, W. Va., where they will spend three weeks. Mrs. Mooney was for many years one of the best of the Columbus teachers of the piano. The late Isabel Hauser, pianist of New York, was her sister.

At the Hill Top Inn, Newport, R. I., on Sunday, Aug. 6, Amparita Farrar, the gifted young soprano, formerly of Andreas Dippel's "Lilac Domino" company, sang an aria from "Tosca," and a song by H. E. Geehl. Miss de Melita, harpist, and Comte Henri de Martini, violinist, also appeared.

A program of readings and songs was given on Aug. 4 at the Union Street Methodist Church, Schenectady, N. Y., by Jeanette Corinne Morris, reader, and Arthur M. Morgan, conductor of the Haydn Song Club. Mr. Morgan sang the "Toreador" song, "The Banderero," and "Storm and Sunshine."

The opera, "Cavalleria Rusticana," given recently with much success by members of the Brookfield, Conn., Summer School of Singing, was repeated July 29, under the conductorship of Hilda Deighton. A large audience was profuse in expressions of pleasure at the artistic performance given.

Constance Purdy, "the singer of Russian Songs," has been engaged for the Woman's Club of York, Pa., for April 13 and the Iris Club of Lancaster, Pa., April 14. In addition to these dates she will be heard in Buffalo, Erie, Fredonia, Meadville, Titusville, New Castle, Altoona, Jamestown and Ashtabula.

Choir leaders, music teachers and others interested in musical activity have organized the Mountain State Vocal Music Institute of West Virginia. The first meeting took place on July 30 and 31 at Diana, W. Va., with a large attendance. O. F. Mace was elected president. The institute will be held annually.

T. Morley Hawley, organist of Memorial Presbyterian Church of St. Augustine, Fla., is in Toronto, Canada, taking a special course in organ music at the Toronto University. J. Herman

Yoder of St. Augustine is in Atlanta, Ga., taking a summer course in piano with Kurt Mueller, dean of the Southern University of Music.

Petronella Kossen, who has been at the head of the vocal department of Virginia College, Roanoke, Va., has severed her connection with that institution and has gone to Greenville, Tex., to take charge of the vocal department at Greene's College. Miss Kossen was also soprano soloist and director of the First Baptist Church choir.

The members of the Men's Club of the Plymouth Congregational Church, New Haven, Conn., have had printed 2000 copies of a booklet containing sixty well-known hymns, which they will present to the Second Infantry Regiment, stationed at Nogales, Tex. Several of the club members are with their regiment at Nogales.

Raymond Lightner, organist of the First Baptist Church of Roanoke, Va., has been called to the colors and is serving with his regiment on the Texas border as first lieutenant, Company F, Second Virginia Regiment. Buia Ray Shull, a graduate of the New England Conservatory, is spending the summer at her home in Roanoke.

Mildred Behrens of Sheboygan, Wis., for three years organist in Grace Episcopal Church of that city, has become organist at St. Paul's Cathedral, Milwaukee, following the resignation of the Rev. Carlton Story, who has gone to Ripon, Wis. Miss Behrens will be a member of the faculty of Grafton Hall, Milwaukee, this year.

The cantata "King of Zion" was given at the Emmanuel M. E. Church, Huntington, W. Va., on July 31, under the leadership of Mrs. J. D. Tuning, choir director. A special feature was the singing by the double mixed quartet, composed of Mrs. Walter Lewis, Ruth Crites, Thelma Dotson, Eutha Crites, Merle Gillespie, G. F. Farrell, P. E. Archer and Mr. Strum.

A program of universal excellence and artistic discrimination was presented at Abilene, Tex., recently by the pupils of Nellie Tillet, assisted by Mrs. Oscar H. Cooper, reader. Those appearing were Coranell Boydston, Gladys Cheatham, Dorothy Cresswell, Elsie Cresswell, Mary Douthit, Justine Harris, Manora Mewshaw, Lillian Morris, Shirley Payne and Anna Penn Stanley.

The students of the music department of the University of Indiana appeared in their annual summer concert on Aug. 3, under the leadership of John L. Geiger. A mixed chorus and several soloists appeared in the excellent program given, the latter being Mrs. Charles A. Boss, Mrs. J. Frank Turner, Lawrence D. Baker, Lelah Whitted, Herman D. Byrne and Atchafala Baker.

Harriot Eudora Barrows, soprano and vocal teacher of Boston; Theodore M. Dillaway, flautist; Albert T. Foster, violinist, and Clarence G. Hamilton, pianist, joined forces in a most enjoyable concert given at the Art Colony, Boothbay Harbor, Me., on July 25. Miss Barrows' songs were by Brahms, Eden, Somervell and d'Hardelot, and in the singing of them she was, as always, the finished artist.

Mme. Hesse Sprotte, of the Seattle Standard Grand Opera Company, was one of a party who motored over for the Festival concert in the Stadium at Tacoma, Wash. A program was given recently by the vocal pupils of Mrs. Lloyd Perry Joubert of Tacoma. Numbers were given by the following students: Dora Cultum, Alice Wylie and Andora Cox, Pearl Bell, Nathalie Knudson, William J. Wood.

Mr. and Mrs. Rowland W. Dunham are in Weekapaug, R. I., for the summer. Mr. Dunham is the organist of the First Congregational Church, Columbus, Ohio. Mrs. Walden Allen Clark of Pittsburgh, a pianist and organist, whose former home was in Columbus, is there now visiting her parents, Mr. and Mrs. A. B. Adair. Mrs. Maud Underwood, teacher of the Carrie Louise Dunning method of teaching the piano to children, spent her vacation in Baltimore, Md.

John J. Blackmore, Tacoma pianist, will spend his vacation in New York City and the Atlantic resorts. A few weeks will be occupied coaching on his concert programs for next season with his former teacher, Carl Friedberg, at Bar Harbor. Lucille Burgess, Tacoma

pianist, who is touring the United States with the Princess Radme Haieier, presented programs of Oriental music in Syrian airs and words in various Tacoma churches during the early summer.

Helen Frances Mohr, teacher of the piano in Columbus, Ohio, has gone to Pittsburgh to spend her vacation. Miss Mohr is vice-president of the Saturday Music Club. Mrs. Lucille Pollard Carroll is spending her vacation in Colorado Springs. Mrs. Carroll is the only representative of Moszkowski who has ever taught in Columbus. She first graduated from the Cincinnati Conservatory of Music, after which she studied two years with the great Polish teacher in Berlin.

The Baltimore, Md., Choir Bureau, under the management of Frederick R. Huber, has been active in placing singers and organists for the coming season in that city. The following appointments have been announced: Catherine Haebel, contralto soloist, and Archibald F. Henderson, tenor soloist, at First Unitarian Church; Archie Ruggles, tenor, at St. Michael and All Angels' Protestant Episcopal Church; Vida Byrd, organist, Lafayette Square Presbyterian Church, and Vion W. Mason, director, Eutaw Methodist Church.

Under the auspices of the Summer Musical Institute of Morningside, Conn., an excellent program was given on July 28 by Florence Ernst, of Bristol, Conn., pianist; Josephine Terry of Bristol, soprano; and Genova Wilson of Milford, reader. On the following Saturday evening a second recital was given by Florence Fenn and Ruth Burgess, sopranos; Frederick Shipman, basso; Miriam Rising, violinist; Florence Ernst, pianist, and Muriel Smith, reader. Prof. W. V. Abell, director of the Summer Musical Institute, and Mrs. Abell were the accompanists.

Mrs. Harold Dowden (Effie Nichols), a sterling young pianist, pupil and assistant of the distinguished pedagogue Alberto Jonas in Berlin, was called from her home in Newark, N. J., where she had recently gone as a bride, to the funeral of her father, who recently died in Columbus, Ohio. Mrs. Alexander Mackenzie sailed on the steamship Lafayette for France, where she will be with her sister, Louise Brent, at the headquarters of the American Fund for the French Wounded, and assist her with the work of the headquarters. Mrs. Mackenzie as Winifred Brent was quite active in Columbus music circles. Mrs. Mackenzie as a pianist was frequently heard in Columbus a few years ago.

HAMLIN

Tenor

Management Maurice and Gordon Fulcher,
McCormick Bldg., Chicago. Re-engaged for
Fourth Season with Chicago Grand Opera
Co. Permanent Address: Lambs' Club, New
York.

EARL CARTWRIGHT

BARITONE

Concert, Recital, Oratorio
112 West 47th Street. New York

GEORGE ROBERTS

Pianist—Accompanist

Address care MUSICAL AMERICA, 505 Fifth Ave., New York

Walter Henry Hall

Professor of Choral Music Columbia University

ADDRESS
49 Claremont Ave., New York City

Mme. V. NOVELLI

Soprano

VOICE CULTURE and REPERTOIRE TEACHER
SANG LEADING ROLES
IN GRAND OPERA WITH
AND OTHER STARS
STUDIO: 121 W. 72nd St., NEW YORK
Telephone: 3571 Columbus

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Baker, Elsie.—Gouverneur, N. Y., Aug. 12; Potsdam, N. Y., Aug. 14; Massena, N. Y., Aug. 15; Malone, N. Y., Aug. 16; Tupper Lake, N. Y., Aug. 17; Saranac Lake, N. Y., Aug. 18; Plattsburgh, N. Y., Aug. 19; Montpelier, Vt., Aug. 21; Lancaster, N. H., Aug. 22; No. Conway, N. H., Aug. 23; Berlin, N. H., Aug. 24; Newport, Vt., Aug. 25; Lyndonville, Vt., Aug. 26; Hardwick, Vt., Aug. 28; Woodsville, N. H., Aug. 29; Laconia, N. H., Aug. 30; Kennebunk, Me., Aug. 31; Rumford, Me., Sept. 1; Farmington, Me., Sept. 2; Waterville, Me., Sept. 4.

Barnes, Bertha.—Lockport, N. Y., Sept. 14. **Beach, Mrs. H. H. A.**—Milwaukee, Wis., Nov. 2; Rockford, Ill., Nov. 28; Lancaster, Pa., Dec. 7.

Cadman, Charles Wakefield.—New York, (Æolian Hall), Oct. 17.

Cole, Ethel Cave.—Bar Harbor, Me., July 5 to Sept. 1.

Copeland, George.—New York (Æolian Hall), Nov. 21; Pittsburgh, Dec. 5; Boston, Dec. 9; Philadelphia, Dec. 11.

Craft, Marcella.—Worcester Festival, Sept. 28, 29; Baltimore, Oct. 20; Dayton, Ohio, Nov. 3; St. Paul, Nov. 16; Minneapolis, Nov. 17; Providence, R. I., Dec. 15.

Ferguson, Bernard.—Worcester, Mass., Nov. 6.

Galley, Mary.—Madison Square Garden, New York (Civic Orchestra Society), Aug. 11; Ocean Grove, N. J., Aug. 18, 19; Willow Grove, Pa., Aug. 20-27 (Soloist Sousa's Band).

Ganz, Rudolph.—New York, Biltmore, Morning Musicals, Dec. 15.

Gideon, Henry L.—Dover, N. H., Oct. 3; Malden, Mass., Oct. 18; Lynn (A. M.), Malden (P. M.), Nov. 1; Malden, Mass., Nov. 22; Lynn, Mass., Nov. 29, Dec. 13; Boston (Public Library), Dec. 24.

Glenn, Wilfred.—Worcester Festival, Sept. 28, 29; Buffalo, Nov. 23 (Guido Chorus); Boston (Handel and Haydn Society), Dec. 17, 18; Chicago, Dec. 29.

Gilkinson, Myrta.—Houstonville, Ky., Aug. 12; Oneida, Ky., Aug. 14; Rockwood, Ky., Aug. 15.

Granville, Charles Norman.—Aug. 11, Greenville, N. Y.; Aug. 12-13, Shelburne Falls, Mass.; Aug. 14, Bennington, Vt.; Aug. 15, Cossackie, N. Y.; Aug. 16, Saugerties, N. Y.; Aug. 17, Glen Cove, N. Y.; Aug. 18, Bridgehampton, N. Y.; Aug. 19-20, Port Jefferson, N. Y.; Aug. 21, Tom's River, N. J.; Aug. 22, Sayreville, N. J.; Aug. 26, Chambersburg, Pa.; Aug. 24, Woodstock, Va.; Aug. 25, Elkton, Va.; Aug. 26-27, Lewisburg, W. Va.; Aug. 28, Beckley, W. Va.; Aug. 29, Clifton Forge, Va.; Aug. 30, Lexington, Va.; Aug. 31, Roanoke, Va.; Sept. 1, Princeton, W. Va.; Sept. 2-3, Wytheville, Va.; Sept. 4, Radford, Va.; Sept. 5, Martinsville, Va.; Sept. 6, Bedford, Va.; Sept. 7, Charlestown, W. Va.

Green, Marion.—Worcester Festival, Sept. 27.

Henry, Harold.—New York, Nov. 6; Boston, Nov. 7.

Heyward, Lillian.—Ogdensburg, N. Y., Aug. 12; Gouverneur, N. Y., Aug. 14; Potsdam, N. Y., Aug. 15; Massena, Aug. 16; Malone, Aug. 17; Tupper Lake, N. Y., Aug. 18; Sara-

nac Lake, N. Y., Aug. 19; Plattsburgh, N. Y., Aug. 21; Montpelier, N. Y., Aug. 22; Lancaster, N. H., Aug. 23; No. Conway, N. H., Aug. 24; Berlin, N. H., Aug. 25; Newport, Vt., Aug. 26; Lyndonville, Vt., Aug. 28; Hardwick, Vt., Aug. 29; Woodsville, N. H., Aug. 30; Laconia, N. H., Aug. 31; Kennebunk, Me., Sept. 1; Rumford, Me., Sept. 2; Waterville, Me., Sept. 5.

Hodgson, Leslie.—Stamford, Conn., Oct. 4.

Hubbard, Havrah.—New York, Nov. 9; Brooklyn, Nov. 10; Hackensack, N. J., Nov. 13; Detroit, Nov. 19, 20, 21; Cleveland, Nov. 22; New York, Nov. 29; Woonsocket, Dec. 1; Taunton, Dec. 11; Brooklyn, Dec. 12; New York, Dec. 15; Woburn, Dec. 22; New York, Dec. 28.

King, Gertrude Sykes.—Berlin, Pa., Aug. 12; Uniontown, Aug. 13; Brownsville, Aug. 14; Waynesburg, Aug. 15.

Mannes, Mr. and Mrs. David.—New York, (Æolian Hall), Oct. 31, Nov. 21.

Matzenauer, Mme. Margarete.—New York, Dec. 14 and 15, with N. Y. Philharmonic.

McCormack, John.—Saratoga, N. Y., Aug. 12.

McCue, Beatrice.—Lockport, N. Y., Feb. 20.

Middleton, Arthur.—Chicago, Oct. 25; Des Moines, Iowa, Oct. 27.

Morrissey, Marie.—Chautauqua, N. Y., Aug. 2 to 12 (Russian Symphony Orchestra).

Orrell, Lucille.—Pittsburgh, Pa., week of Sept. 20, with Scusa and his band; New York, Oct. 19, 21 and 23; Newark, N. J., Oct. 20; Danville, Pa., Oct. 25; Irvington, N. Y., Oct. 29; Plainfield, N. J., Nov. 1.

Parks, Elizabeth.—Columbia University, New York, Aug. 11.

Princess Tsarina Redfeather.—New York (Æolian Hall), Oct. 17.

Purdy, Constance.—York, Pa., April 13 (Woman's Club); Lancaster, Pa., April 14 (Iris Club).

Rasely, George.—New York, Oct. 28.

Roberts, George.—Summit Park, N. Y., Aug. 12 to Sept. 2; Oneida, N. Y., Oct. 10; Fulton, N. Y., Oct. 11; Oswego, N. Y., Oct. 12; Watertown, N. Y., Oct. 16; Burlington, Vt., Oct. 20.

Sapin, Cara.—Worcester, Mass., Nov. 6.

Schnitzer, Germaine.—New York, Carnegie Hall, Nov. 30.

Seydel, Irma.—Chicago, Ill., from Oct. 14 to Oct. 24; New York, Oct. 28; Rosindale, Mass., Oct. 31; Fall River, Mass., Nov. 1; Providence, R. I., Nov. 3; Hartford, Conn., Nov. 7; Tour of Twenty Concerts in New England, Nov. 20 to Dec. 23; Providence, R. I. (Boston Symphony Orchestra), Dec. 26; Cambridge, Mass. (Boston Symphony Orchestra), Jan. 11; Boston (recital), Jan. 13; Boston, Jan. 15.

Shaun, Jose.—Bridgeton, Me., Aug. 23, 24.

Simmons, William.—Washington, Conn., Aug. 25; Litchfield, Conn., Aug. 26.

Smith, Ethelynde.—Lockport, N. Y., Sept. 14; Bangor, Me., Oct. 5, 7; Portland, Me., Oct. 9, 11 (Maine Music Festival).

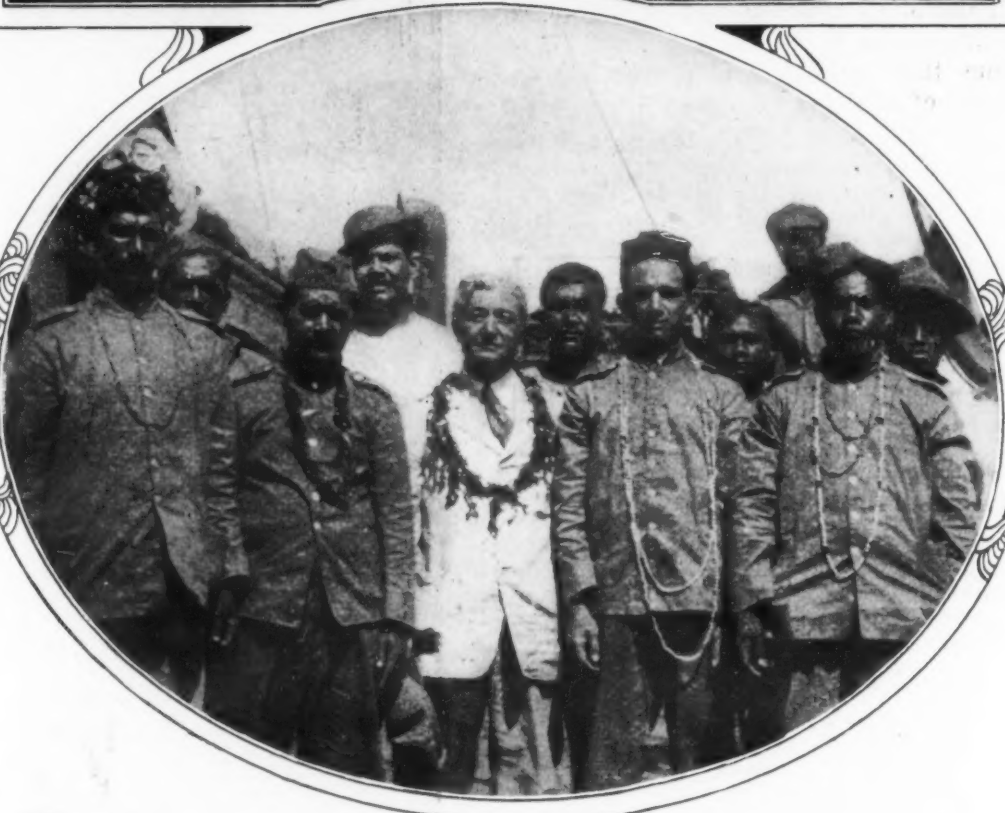
Sundellus, Marie.—Worcester Festival, Sept. 27; Chicago, Oct. 8; Cleveland, Oct. 10; Jamestown, N. Y., Oct. 11; Salamanca, N. Y., Oct. 12; Warren, Pa., Oct. 13; New York, Carnegie Hall, Nov. 6; Metropolitan Opera, New York, Nov. 13; New York (Astor), Nov. 28; New York (Carnegie Hall), Dec. 6.

Orchestras, Quartets, Choruses, Etc.

Cincinnati Symphony Orchestra.—Dayton, Ohio, Nov. 3.

Civic Orchestra Society (Walter Henry Rothwell, Conductor).—New York, Madison Square Garden, 11; soloist, Mary Galley.

Minneapolis Symphony Orchestra.—St. Paul, Nov. 16; Minneapolis, Nov. 17.

AUSTRALIA AND NEW ZEALAND
AGAIN WELCOME PAUL DUFALT

Paul Dufault, Above (in Center) and His Concert Company in New Zealand; Below, Mr. Dufault, en Route from San Francisco to New Zealand, Surrounded by Native Soldiers at Papeete. These Soldiers Were on Their Way to the Front to Fight for France

SUMMER DOES NOT
MEAN "PLAY-TIME" FOR
J. COURTLAND COOPER

J. Courtland Cooper, Chicago Vocal Teacher

CHICAGO, ILL., Aug. 7.—A busy person this summer, in spite of trying weather conditions, is J. Courtland Cooper, vocal instructor of Francis MacLennan and Florence Easton. Mr. Coop-

er is taking no vacation this year, but is spending many hours each day in his studio, with large classes which have come from many cities to take special work with him. F. W.

CHOPIN LEADS RECITAL MUSIC

Audit of 150 Programs Shows Mendelssohn Second, Beethoven Third

An interesting audit of recital programs, given by teachers in all parts of the United States, has just been taken by the *Etude*. They cover a period of two years, and are from the programs of one hundred and fifty teachers in large Eastern and Middle Western conservatories as well as from the smaller towns and villages. The audit gave the following results:

Chopin, 63; Mendelssohn, 61; Beethoven, 55; Bach, 44; Schubert, 40; Grieg, 38; Schumann, 37; MacDowell, 34; Mozart, 28; Liszt, 26.

That the name of an American composer is in the list of the first ten will be gratifying to American readers, the *Etude* remarks. The names of many much-vaunted American composers were conspicuous by their absence, but of the total of 2012 compositions recorded there were 901 from American composers, many of them being lesser lights in the musical world. Handel was represented by only seven compositions, Gottschalk by five, Henselt by three and Gluck and Sir Arthur Sullivan by one each. Brahms stood higher in the list than Tchaikowsky, Scharwenka, Leschetizky, Debussy and Rachmaninoff.

Anita Rio Joins Bronxville Artist Colony

Mme. Anita Rio is spending the summer with her sister, Mme. Sylvie Riette Birkins, in Bronxville, N. Y., and is dividing her time between study and automobile trips. Mme. Rio will be one of the musical and artistic colony of Bronxville, having taken an apartment there for the winter. She will divide her time between

SYDNEY, AUSTRALIA, July 3.—The popularity of Paul Dufault, the French-Canadian tenor, is again being evidenced in his concert tours of New Zealand and Australia, and promises even to eclipse the tour of 1914, when 125 concerts were given, in most cases to capacity audiences.

This year Mr. Dufault began his concert season in New Zealand on Easter Monday. Up to June 25 he had given fifty concerts, then sailed to Australia, where his tour began on July 1 at

Sydney with a capacity audience, many being accommodated on the stage. The enthusiasm of the audience became unbounded when the tenor concluded his program with a verse of the "Marseillaise," the great war song gripping the audience and arousing it to the most fervent applause.

Mr. Dufault has returned in fuller voice than ever, while his finish of style and beauty of enunciation remains what it has always been, a delight to concert-goers. He will give 125 concerts from July to November, and then go back to America, returning home in time to spend Christmas.

A Hint to Musicians' Wives

There is an idea for the wives of musicians in the story told by the *Etude* of Louis Marchand, a brilliant but superficial court-organist at Versailles. He was dissipated and reckless, and the king, in order that Marchand's wife might not be deprived of the means of sustenance, ordered that half of his salary be paid to her. Furious at this interference with what he regarded as his rightful income, the organist one day left the organ in the middle of a mass and went away from the church. When called to account by the king for his unusual behavior, he replied, "Sire, if my wife gets half my salary, she may play half the service."

Alvina C. Wiens Moves Boston Studio

BOSTON, Aug. 1.—Alvina C. Wiens, a prominent vocal teacher and soprano soloist of this city, is now located at 39 Mountford Street. Miss Wiens will continue teaching throughout the summer at her new studio and will also resume her fall classes there. W. H. L.

the New York studio occupied by herself and her husband, J. Armour Galloway, at Fifty-ninth Street and Madison Avenue and her Bronxville home. Some of the musicians in Bronxville are: Mme. Louise Homer and her husband, Sidney Homer; Mme. Gertrude May Stein Bailey, contralto; Mme. Alfred Remy, solo pianist; Mr. and Mrs. Walden Laskey, baritone and accompanist, and C. Linn Seiler, composer.

Lois Steers Gives Party at Tacoma in Honor of Evan Williams

TACOMA, Wash., Aug. 2.—Lois Steers, the Northwestern impressario, entertained Monday evening at the Tacoma Hotel, in honor of Evan Williams, the distinguished tenor, and Mr. and Mrs. John M. Spargur of Seattle. The party attended rehearsal of the festival chorus, conducted by J. M. Spargur, in the stadium. Miss Steers' guests were Mr. and Mrs. Spargur; Mr. Williams and his son, Evan Williams, Jr.; Mrs. T. V. Tyler, Mrs. Bernice E. Newell and Ernest L. Newell. A. W. R.

Japan Makes Big Advance with Our Western Music

Astounding Progress Observed by an American Visitor in Tokyo's Music Schools—Our Singing Originally Impressed Japanese as "Noise"—Some Quaint Oriental Instruments

TOKYO, JAPAN, July 8.—The music which one hears commonly in Japan is executed by women as an accompaniment to gestures and songs, and it is by this that the music of Japan is judged by Europeans and Americans. With these fragments and the great difficulty in understanding a scale totally different, it makes Japanese music ungrateful to the Western ear. Music has never had a very definite place in Japan, and the æsthetic art has never had the place that we give it.

The old dances—the worship of ancestors—were accompanied by flute and a sort of drum. The real Japanese music was introduced with Buddhism along with all the other arts. It was at first used to accompany the Buddhist chants. It is what they sometimes call "The Classic Music of Japan." It has been compared to the Gregorian. This music also accompanied recitations. The Japanese care but little for the music—it is the text they admire, and if the words are not understood they can very readily dispense with the musical part (a hint to some students of the Western world).

Dances Are Lyric Dramas

This music accompanies the No-dances, which are really lyric dramas, danced very, very slowly, the dance depicting the story—romance, tragedy. The music and recitation are depicted in the movements—a very ancient performance—and costumes astounding, as though some famous old print had suddenly taken life.

Last night, to get some fresh air, I took a rikshaw ride by myself, through a beautiful park near the hotel. As I rode along I made my coolie (the man who pulls the rikshaw) stop, to listen to a young Japanese, quite alone, walking through an isle of bamboo trees. He was singing to himself, and from his attitude, I knew he was happy, but to me it sounded like the wailing of a lost soul.

The musical instruments are the Birva, a sort of flat mandolin with four strings made of tresses of silk dipped into a thin bath of lacquer, which strings are picked with a plectrum made of hard wood. The Birva is a Chinese instrument, and was introduced into Japan about the tenth century.

Played with Artificial Nails

The Kolo is a sort of horizontal harp of thirteen cords. This instrument is placed on the floor when played upon. They place on the fingers of the right hand long, ivory, artificial nails, as it were, with which they pluck the strings, and with the left hand they press on the cords to make the modulations. The Kolo is also of Chinese origin, and was brought to its present state of perfection in the seventeenth century. Of all the instruments in Japan it is the most esteemed.

The Shyakuschachi, a straight flute, of bamboo, is the instrument of the Samurai (war lords of Japan). The Fuye is a flute with seven holes. I was introduced to the Imperial Court flutist. The instrument which he plays has been in his family for over a hundred years. His father and grandfathers have all been flutists to H. I. M. the Mikado, and his son in turn will be in the Imperial Court Band and will play this flute. The mouthpiece is of old ivory, the same shape, though very, very much larger, than that of the oboe, and for such a

small instrument it makes the loudest noise I ever heard. It did not suggest any sound I know of in our Western instruments.



Above: A Celebrated Character of Japan and Impersonator of Feminine Roles. (Only Recently Have Women Been Permitted to Act on the Stage with Men.) Below, on Left, E. Funabaschi, a Promising Japanese Baritone; on Right, Augette Forêt, American Soprano, in Japanese Costume

In their romances the lover always pleads his suit through the dulcet (?) tones of the Fuye, and the beloved always plays the Kolo.

Then there is the Tsudzumi, a sort of drum, rather small, built like an hour glass, with both ends of skin of some animal. This they hit with their palms and the ends of their fingers. Then there is another kind of small drum which they hit with two cylindrical sticks.

Apropos of traditional Japanese music, a tale is current, and has been substantiated by Japanese scholars, that there took place in Japan at certain Shinto ceremonies, "silent concerts." That is, the musicians brought their instruments, went through all the gestures necessary, but refrained from making an audible sound for fear of profaning the sanctity of the ceremony.

The European, or Western music, greatly surprised and startled the Japanese when it was first introduced in the second half of the eighteenth century. It seemed to them a horrible noise, and our manner of singing provoked shrieks of laughter.

Apropos of noise, I was singing last week for some friends where I was stopping. When I finished one of the guests told me afterwards that her Japanese maid heard me sing and that she thought it was the "nicest noise she ever heard."

To hear what these people have done already, in so short a time, with our music, is astounding. I had the privilege of visiting the Tokyo Academy of Music—a Government institution—through the courtesy of Viscount Kaueko, Privy Councillor to H. I. M.,

my eyes, and he might have been an Italian. His voice was mellow, and with a timbre that gave me thrills. (Phonetically Japanese is much like Italian.) Then a sweet young girl, eighteen, who had been studying only two years, sang from memory "Voi che sapete," as though she felt it. Then beautiful work from mixed choruses.

"Berceuse" in Japanese

I also visited a smaller school, where I heard some good ensemble work, both vocal and instrumental. One little miss, no larger than one of our twelve-year-old girls, but quite twenty, sang to her own accompaniment the "Berceuse," from "Jocelyn," in Japanese.

Music is the only art in which the cultivated Japanese feel they can copy the Western world. To me the astounding thing is that they have so readily grasped our method of tone production when their own is a "fight to the finish" between their noses and their throats.

The Kimigayo, the national hymn, was composed at the time of the restoration of the Mikado. I have made myself beloved of the Japanese wherever I have sung it. I have conquered the intervals and the words. It is indeed beautiful! I have had hard work to learn my Japanese songs, as the scale is so different—no sharps, no flats—some scales five notes, some seven. However, they are quaint and attractive, and the words and sentiment most poetic. These are the Kolo songs which I will bring back with me.

AUGETTE FORÊT.

PIANIST AND TENOR WED

Lucy Abbott Chase Married to Raymond Simonds in Beverly, Mass.

BEVERLY, MASS., Aug. 1.—Lucy Abbott Chase, an accomplished accompanist and pianist of this city, and daughter of the Rev. and Mrs. Edward A. Chase, was married this afternoon to Raymond A. Simonds, the tenor soloist of the Old South Church, Boston. The ceremony was performed at the bride's home, her father, who is pastor of the Washington Street Congregational Church here, officiating.

Lorraine Kilham was the bridesmaid and Harold B. Simonds of Pomfret, Conn., the groom's brother, served as best man. The music of the service was placed by Henry L. Gideon, organist of Temple Israel, Boston, who played the wedding music of Mendelssohn.

W. H. L.

Hinckley's Tennis Technique Too Much for Siegfried Wagner

Allen Hinckley has never forgotten one tragic day at Bayreuth when, after a rehearsal of "Götterdämmerung," Siegfried Wagner asked him to play tennis. The honor was one which the director occasionally bestowed upon members of the company, and it was whispered among the wisest that it was always policy to go a trifle slow and even at times to let Herr Wagner win. Mr. Hinckley thought he was heeding this advice, though as a matter of fact he was far outplaying his opponent—though seemingly without inviting disapproval. At a luckless moment, however, he made a brilliant smash, and the ball with fatal accuracy caught the doughty director squarely on the ear. For a time there was tumult, but ultimately Hinckley was granted forgiveness.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.
Grand, Inverted Grand and Player-Pianos
Manufactured by
PAUL G. MEHLIN & SONS
Office 27 Union Square New York
Send for Illustrated Art Catalogue

BUSH & LANE

Pianos and Player Pianos
Artistic in tone and design
Bush & Lane Piano Co.
Holland, Mich.

HENRY F. MILLER
PIANOS
HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

KURTZMANN Pianos
Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.